

THE RCM MAGAZINE



Volume
XXXII

1936

Number
2

THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R·C·M UNION



"The Letter killeth, but the Spirit giveth Life"

VOLUME XXXII. No. 2

JULY, 1936

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VOLUME XXXII

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EDITORIAL

THE function of an editor is to edit, not to write much himself, still less to write about himself. But this column must perforce be personal in this issue. After directing this MAGAZINE for six happy years I resign the charge of it to another. When I became editor in the autumn of 1930 I was welcomed to the chair by an ex-editor, Mr. Herbert Howells, who remarked that a five-year period was observed by its occupants. I have overstayed my time and I vacate it now with regret. The duties of an editor are not arduous and do not take a great amount of time measured in hours, but they do, I find, interfere with a great many hours. When the production of the MAGAZINE is under way manuscripts and proofs must be supplied to the printer in a steady stream; everything must be done without delay because nothing can be hurried, and whatever other business is afoot proofs must be corrected for the next post or else the issue would never appear at all. It is not the time it takes but the time it breaks that has obliged me in an increasing press of varied duties to give up one which has been a source of pride and pleasure to me. I have valued enormously the contact that it has kept for me with the life of the College and with the world-wide fellowship of Collegians. I have always been acutely aware of the honour of being allowed to be, as it were, the mouthpiece of the corporate life of the UNION. Furthermore I have been singularly fortunate in the time of my editorship which included the College Jubilee. I have had the happiest possible relations with all who have helped in the production of the MAGAZINE from the Director, who used to contribute its leading article, to Mr. Milner, who is more long-suffering with the vagaries of my contributors and myself than any other printer whom I have ever encountered. I have been supported by a genial committee, a generous treasurer, and an indefatigable secretary—Collegians do not realise what they owe to Miss Bowden-Smith. Mr. Aveling's services to the MAGAZINE are not yet finished as this number testifies, nor are Miss Marion Scott's, as will yet appear. I take this opportunity of thanking all who have contributed to the MAGAZINE during my editorship, especially the correspondents at home and abroad who have done so much to make *The Collegian Abroad* a mirror of the musical life of the world and a gauge of the College contribution to it. Although it is by my own decision it is nevertheless with a sharp pang that I sign my name to this column for the last time.

FRANK HOWES

EUROPEAN TOUR OF THE B.B.C. ORCHESTRA

AN INTERIOR VIEW

By BERNARD SHORE

FEW people other than those actually engaged in large-scale concert-giving, realise what a formidable undertaking an European tour of a full symphony orchestra can mean, particularly when it is only a part of the ordinary Broadcasting service, and must be arranged to work in with all the usual programmes. Preliminary rehearsals, for instance, had all to be sandwiched between other rehearsals for studio concerts, perhaps two months before; and whenever an odd hour or so could be snatched from the latter, Schönberg's Variations or other new work like Bela Bartok's Suite would be ready on the stands for some "roughing out."

A few works fortunately could be performed at Sunday concerts some weeks previously to take the first edge off, but of necessity they had to be some way off the Tour because of repetition in broadcasting. Apart from the purely musical side, the amount of organising work entailed in ensuring the safe and accurate transit of over 120 people through seven countries and some 3,000 miles with all their instruments, meals, hotels, etc., has kept the office busy for the best part of a year.

A set of instructions amounting to five sheets of closely typed matter was issued to the orchestra before leaving, similar to the operation orders issued to a division of the army before a general offensive. Some weeks before, worried-looking clerks were to be seen going in and out of the orchestra just before or after rehearsals, trying to gather sundry information of continental importance, gazing into people's eyes to verify the colour they should have put on their identification forms, or making quite sure that she put her right age.

Sunday, 19th April, saw the orchestra assembling at Victoria for the 1.50 boat train, everyone being marked off on the roll as he arrived, and looking as if it were the start of an exciting holiday, instruments just spoiling the effect perhaps. One man alone had thoughts very far removed from the holiday atmosphere. Dr. Boult, on whom lay terrific responsibility, must have felt as though he were setting out on an artistic adventure almost equal to the physical one of climbing Mount Everest; for after all, an English orchestra has not invaded Vienna and Buda Pest before, or ever carried out a tour of these dimensions. He had, however, the support of Admiral Sir Charles Carpendale, who came as Sir John Reith's representative and relieved him of the worry of preparing speeches, and of the following staff:

Mr. Roger Eckersley, representative of the Director of Programmes ; Mr. Kenneth Wright, Assistant Director of Music ; Dr. Schiff of Paris, in charge of all the Continental arrangements ; Mr. Sanders Jacobs of the Balance and Control ; Mr. Berkley Mason as Orchestral Pianist ; Mr. Pratt, the Orchestral Manager ; the Chief B.B.C. Orchestral Attendant with three assistants, for the care of the instruments ; one Librarian and assistant, and one orchestral personal attendant.

A very calm voyage to the accompaniment of a continual click of orchestral cameras seemed to make an auspicious entry to the Continent, and the Customs, for once, succeeded in a fairly clean and prompt examination with no one disgracing us by smuggling on a large scale.

A good scheme for luggage came into operation on the arrival in Paris. Each person had a large number fastened on his suitcase which corresponded with the number of his room in the hotel ; so we simply dumped our baggage at the end of the platform, got into our charabancs for the hotel, and found it eventually delivered up to our rooms. The Hotels, the *Windsor* and the *Reynolds*, gave us luxurious accommodation, and it is said that one of the Orchestral Attendants was so thrilled with his private bathroom that he had five baths, in case there were no more provided on the tour. Wherein he was wise, for, when we arrived after a terrific journey at Buda Pest, one or two of us were charged 4s. 6d. for a shower !

PARIS — MONDAY, 20th APRIL.

We rehearsed at 10 a.m. at the Salle Pleyel, a new building not far from the Arc de Triomphe ; with an attractive entrance hall, but inside a vast cavern of a theatre with an ocean of stalls and two straight tiers above about a mile off. Bare of the slightest decoration, it was lit by one large entirely nude electric lamp hanging from the middle of the ceiling. As a matter of fact, the auditorium was not entirely bare, as some stuff like asbestos matting seemed to be fastened in front of the parapets of the two balconies, for acoustical reasons. The stage, hung round with curtains, sounded completely dead, and one's instrument devoid of any decent tone whatsoever but clear in definition for ensemble.

Most of the rehearsal time was taken up by working with the very efficient Russian Choir in *Rio Grande*, the Solo Singer performing by heart and almost too well for Mr. Lambert, who has special ideas for this part. The rest of the rehearsal was given over to Roussel's *Fête de Joie*, and the *Sacre du Printemps*, with certain passages of the other works for balancing purpose. The Radio-Diffusion Company of Paris gave the whole orchestra a splendid cocktail party at the end of the rehearsal.

It was interesting to observe that the Paris Radio Orchestra had a good many women, though the proportion is not so great as in ours; and though they do not seem to do more hours per week than we do, they are frequently at it for seven days a week!

8.40 p.m. found the orchestra arriving at the Salle Pleyel, unable to get in because of the crowds coming out — from a variety show. They seemed to run the people on an endless band, everyone leaving by the back of the theatre simultaneously with the entrance of the new house, but no arrangements were made apparently for the incoming artists!

Pour un Fête de Printemps by Roussel, made a most quaint opening for the whole tour, as the piece commences with a very quiet and indeterminate chord, as though the whole orchestra had a fit of nerves and everyone afraid to play. A great flourish of trumpets would have seemed more in place; but the work went extremely well and received an excellent reception, M. Roussel himself obviously more than pleased.

Rio Grande followed, and was also well received, with Clifford Curzon giving a brilliant performance on the piano, though Beethoven's eighth symphony, which completed the first part of the programme, was obviously more to their taste. Being by now used to the flatness of sound on the stage, and having experienced the "aliveness" of the house in front, we found that the clear definition of every instrument considerably helped the difficult ensemble of the *Sacre*, which got over so well that the *Ride of the Valkyries* was played as an encore and so worked our audience up that the *Meistersinger* Overture had to be played as a grand finale! Altogether this concert, perhaps the most difficult nut to crack as regards affinity with the audience, gave a most heartening send-off to the tour.

ZURICH — TUESDAY, 21st APRIL.

"Morning call" at 5.45 a.m. next day, speedily brought one back to the fact that this was no holiday, and though a very early and weak sun happened to be shining outside, the Hotel lounge at 6.30 a.m. and an empty tummy made a most depressing morning after the night before, and it was not until after we had had some good coffee on our train for Zurich, which left Paris at 7.45 a.m., that conversation began at all. Arriving at Basle just after lunch, we nearly lost one of our cellists, whose search for a cup of tea shook those responsible for our safe travellings. We had been warned, by the way, that if anyone lost a train or a ticket, it would be a catastrophe to be borne entirely by the individual, as there would be no question of catching another train, the tour being such a desperately close fit and the cost of another ticket prohibitive. However, in this

respect, no one lost anything, which we think is a pretty good effort. Switzerland looked heavenly, and it was more than sad, as we did not arrive until 4.12 p.m. and a rehearsal was fixed for 6 p.m., that it was quite impossible to see anything of Zurich, except from the charabanc windows on the way to the Ton-Halle. Meanwhile we learnt that Dr. Boult had met with an accident in the train and could not attend the rehearsal!

Apparently a heavy suit-case in his compartment fell on him, slightly cutting his head, and for a few minutes he lost consciousness, to the utter dismay of everyone. Fortunately he was soon restored, and on seeing a doctor immediately on his arrival at Zurich, he was pronounced fit to conduct the concert. What would have happened had he been forbidden to do so one did not dare to think. Beside this accident all the heavy instruments, including the stands, were held up at the Customs, and chaos reigned for a short time at the hall, where nothing could be done until they arrived. Mr. Catterall took a short rehearsal for feeling the Hall, which was as resonant as Paris was dead, the microphone people did what they could, and we all breathed a private prayer that Dr. Boult would appear safely in the evening.

The Ton-Halle is a fine concert hall with great open galleries, and extremely flattering, so much so in fact, that the brass had been warned to be careful in *Meistersinger* and may have sounded almost mild; but the audience — a full house — being as enthusiastic and also knowledgeable as anywhere in Europe, very soon made us feel at home. Although we had been led to expect the most critical audience here, they immediately gave us the impression of a people who take their music as the greatest possible pleasure, and, very naturally, the artist can immediately respond.

Dr. Boult appeared to have made a wonderful recovery, and though obviously holding a good deal in reserve, seemed completely at ease in the Overture. Busoni's pieces interested the audience thoroughly — Busoni having lived in Zurich for some time. Lionel Tertis then played Walton's viola concerto so splendidly that he and the work received the greatest reception it has probably yet had. Honegger's *Chant de Joie* began the second part, a tribute to Swiss contemporary music, followed by the fourth symphony of Brahms which received an ovation. Valkyries and *Meistersinger* again had to satisfy the audience as encores, though the orchestra was becoming almost played out at the end of the terrific evening. The leaders were invited to a most delightful party at the Kursalle, given by the Swiss Radio people, who were so informal and friendly that one could have wished to have been a little less tired to have enjoyed it still more. Having another morning call next day at 5.30 a.m., we had to leave

early, but it was most interesting to meet some of the programme staff of the Swiss radio, and to find that they are all very much alive to contemporary music and extremely impressed with what we are doing in England. It was with the greatest regret that we could see only a corner of this lovely lakeside city.

VIENNA — 22nd - 24th APRIL.

We were off again by 7.40 a.m., setting out on the most interesting journey of all, from Zurich to Vienna *via* Buchs — Bludenz — Arlberg Tunnel and Salzburg by special train. It was somewhat spoilt by rain and mist; some fine photos were obtained as we climbed up to the snow, and during a few minutes wait at one of the usual stops a snow-fight between the Staff carriage and the orchestral troops broke some ice, so to speak, and it is always interesting to see the effect of a large snowball falling through a window amidst an engrossed card party!

We stopped long enough in Salzburg to buy postcards and were glad to get the fine views of the Castle from the train, and then on to Vienna where we pulled up at the very unimpressive badly lighted little affair, which is called the West Station. A party of journalists awaited the staff, but we climbed into our buses, while an unfortunate violinist, minus his luggage, ran round in circles trying to find it.

The city gave us a very sad impression of departed glories and present bad times, of badly lighted streets and large blocks of buildings completely dark, with less of the busy café life and traffic which we expected. But the people look attractive, especially the younger ones with their brown faces and lithe limbs.

Rehearsal at 10 a.m. was a marvellous respite from these early mornings after late concerts; and, for the first time, there was plenty of room to play, the platform of the Konzerthaus being able to take the largest orchestra with ease. It seemed a pity that we were not to play in the historic home of the Vienna Philharmonic, but the B.B.C. Concert was one of a series given in the Konzerthaus, which is an extremely fine concert hall both for sound and appearance. They use a curtain there during the rehearsals, as at the R.C.M. in Stanford's day, to prevent unnecessary echo in the empty building—a most useful device.

The Vienna Symphony Orchestra entertained us to sausages and beer in the buffet during the interval of the rehearsal, and we renewed with pleasure the acquaintance of their conductor, Herr Kabasta, who conducted us some months ago in London. After lunch we did a tour of Vienna by motor and fortunately just had time to go round their marvellous museum, the Gesellschaft der Musikfreunde, whose collection of original manuscript scores must be seen to be believed:

the first page of the *Eroica*, with the dedication to Napoleon ruthlessly hacked out, the G minor symphony of Mozart and Brahms's double concerto left one with a feeling of frustration that so little time could be given to these marvels, all lying in cases waiting to be looked at.

The rest of the afternoon was spent sight-seeing in a car with an excellent guide and at a tea fight with the Vienna Philharmonic Orchestra in the Stadt Park, which turned into a diplomatic affair in the presence of Ambassadors, Bruno Walter, and Professor Burghauer, the President of the Philharmonic Society, who made speeches of welcome. After a somewhat hectic day some of us went to bed for a rest before the concert, which was going to be a pretty good strain.

We were much honoured by the presence at the concert of the President of Austria sitting just above the orchestra, and from the first two chords of Brahms's Tragic Overture everyone seemed to settle down at once for one of those "inevitable" concerts, where everything is in place and ragged edges all hewn away to make a really fine achievement. The reception of the opening work left us no doubt of the thoughts of our audience. Schönberg's Variations, which are thoroughly ungrateful and a wicked strain to play, obtained great applause from a certain section of the audience, but one had a strong feeling that it was only a small coterie responsible for it, with perhaps also some recognition of Dr. Boult's very clear performance. After the interval Vaughan Williams's symphony in F minor made a great impression, although it occupied the place in the programme which the Viennese expect to be devoted to a classic. The highest spot in the whole tour, after the Brahms in Zurich, was undoubtedly Ravel's *Daphnis et Chloé*, which should have ended this concert. Conductor and orchestra in complete accord had the time of their lives, as did the audience too, judging by the applause at the end, which again had to be quieted by the usual encores.

Our opposite numbers of the Vienna Symphony Orchestra for-gathered with us afterwards over beer and salad. They all asked the same question to begin with: "Don't you play any classics?" So we told them that the B.B.C. policy is not to follow the usual path taken by continental orchestras, who ring the changes on Haydn, Mozart, Beethoven and Brahms, but to play such programmes that are heard nowhere else. However, I think it would have been good for us to have played something like Brahms No. 4 here, for impressed as they were by our performances, we felt that they would say among themselves: "... But I wonder how they play the classics?"

In Schönberg's Variations they flatly were not interested. Vaughan Williams impressed them deeply, but evidently a work such as this is very seldom in their programmes. Their fullest praise was lavished upon the Ravel — the very "style" of its performance was apparently

new to them. The *Meistersinger* Overture as an encore completely satisfied them and did something to show the mettle of the orchestra in their beloved classics. A remark that Vaughan Williams was the English Tchaikovsky rather confirmed the idea that Vienna is a conservative city.

The Vienna Orchestra's work is similar to ours, and they have an interesting custom—the string leaders do not play in the orchestra when accompanying. We had the six principal strings in our party, and their average age looked about 23 ! The Concert master was only 20. After a certain age the members of the orchestra go in to the "Light Section" which plays mostly light orchestral programmes, similar to those of the B.B.C. Theatre Orchestra.

Entertainment went on so long that we met some of them coming home before breakfast next morning !

BUDA PEST — FRIDAY, 24th APRIL.

Baggage ready at 10.30 a.m. What a blessed relief ! We arrived at Vienna East Station for the Buda Pest train to find the Booking Hall and waiting rooms overflowing with cellos and double-basses, all lying about naked. They were not ours, however, and we remarked on the quaint custom of orchestras travelling by train for a concert down the line and leaving their instrument-cases behind ! But on arriving on the platform we found a complete orchestra assembling to "play us off." For three-quarters of an hour we had a delicious programme of Strauss waltzes and marches of every description ; we took turns to join in, culminating with our dignified Admiral dancing the Blue Danube on the top of our carriages, Mr. Catterall conducting, and, our star turn, Weist-Hill playing the fiddle in his inimitable way half out of the carriage window. After a word or two from Herr Kabasta and Dr. Boulton there was hardly a dry eye in the train, when we eventually steamed out ; altogether an unforgettable experience.

Drawing near to Buda Pest after hours in the train looking at the endless Hungarian Plains, one expects something, but the Thames at Charing Cross can give the Blue Danube points when the train does cross it for the first time on this route. The sight of Hungarian for the first time is upsetting to the eyes. Even without knowing the language, in most continental cities some idea can be drawn from the shop signs, but in Buda Pest not one single shop sign means anything but ZTYFGOIKSQ, and when MASODIK HEGEDUK means Second Violin (genuine, this) nothing further need be said.

After Vienna Buda Pest seemed to teem with life of every kind and description, from superb cars and expensively dressed people to ragged beggarmdom at every other street corner. Not arriving until 4 p.m., we had very little time to discover the hotel, change and find

the Municipal Theatre for 6 o'clock rehearsal. Although built in 1916, the theatre is decorated in garish red and gold *à la Ballet Russe*, and little must have been done to it since, certainly in the matter of ordinary cleaning behind the scenes. Trapesing through miles of evil-smelling dark little passages, with funny people peering at you from corners, was a bad prelude to a "jumpy" concert. The orchestra had to sort itself out as well as possible in a hopelessly inadequate area of stage-cum-orchestra pit, with half of the strings sitting on the footlight screens, and thoroughly inefficient lighting. As the officials of the theatre were unable to understand German or French, plain English stood just as good a chance, and forcibly yelled with the help of an interpreter, got things straightened out, though there never was any room.

A magnificent house greeted us, and Elgar's *Introduction and Allegro* was a great success. Bela Bartok had to be recalled five or six times after his *Suite*. *Tintagel* of Arnold Bax went down much better than we had expected. It was given a beautifully clear and vital performance by the conductor, so one hopes that Bax will soon be accepted regularly in their programmes. Beethoven's C minor symphony was the final work of the whole tour, and in spite of the fact that the Orchestra was nearly all in as a result of the enormous amount of travelling and lack of sleep, it received an ovation from the packed house, and the inevitable *Valkyrie* and *Meistersinger* ended the undertaking.

HOME—SUNDAY, 26th APRIL.

Home to the hotel again, practically the whole orchestra changed back into day clothes to make the most of Buda Pest and sample the Ziguener bands, which go on playing all night if there is anyone to listen. It is scarcely worth going to bed to be called at 5 a.m. for a train which nobody could possibly afford to lose!

Something more than relief was on everyone's face, apart from a slight "hang-over" perhaps, as we saw the last of Buda Pest. Here we waved good-bye to Dr. Boult. His was truly a wonderful achievement, to have been consistently in form throughout the four programmes, and to have reached such heights as were touched in Brahms No. 4 in Zurich and Ravel in Vienna, to name only two peaks, of a whole range, and this after a slight concussion on the second day out!

The reaction began to be felt on the fourteen-hour journey to Dresden, when the first signs of edginess appeared, but a magnificent sleeping train supplied by Germany gave the whole orchestra such a restful night, that all was more than well for the last lap of the journey *via* Cologne and Ostend. Victoria once more at 10 p.m. on Sunday night saw everyone safe home again, well and thoroughly cheerful.

No one missed a concert or a rehearsal or even lost a ticket, and, without being unduly proud, Paris, Zurich, Vienna and Buda Pest do now know that we *can* produce something in the way of music to be reckoned with, and last but not least, we have met with so much friendliness the whole time that the stress and strain of international affairs could be utterly forgotten.

A NEGLECTED BRITISH COMPOSER

THE WORKS OF HAMISH MacCUNN

By FRANK MERRICK

(Hamish MacCunn was born in Greenock in 1868. When the R.C.M. opened in 1883 he won a composition scholarship which he held for three years, studying under Hubert (not yet Sir Hubert) Parry. From 1888 to 1896 he was a professor in the College. In 1889 he married the daughter of John Pettie, R.A. He died in 1916.)

I DO not know all the works of Hamish MacCunn. I honestly wish I did, because I have never come across anything of his which I was not glad to see. This composer provides a striking example of the injustice which sometimes follows early popularity. In his student days he was hailed as the "Scottish Mendelssohn," and now few know his genuinely inspired talent. If he had been called the "Scottish Stanford" it would have been more appropriate and done more good because, although his output is not a very large one, he did well and truly lay some of the foundations stones of an edifice that is to be — who can doubt it? — the Scottish school of composition. A nation that has considerable race-consciousness and possesses a very distinctive and beautiful folk-song heritage cannot ignore its musical birth-right for ever.

By the way (if I may seem to digress for two moments), Purcell did his bit of foundation work in this cause — look at his "Scotch Air" (No. 7 of *Twelve Lessons* for Harpsichord from *Musick's Handmaid*, Part 2) and you will soon say "North of the Cheviots!" or words to that effect, and if you are not charmed by the leap from the super-tonic to the flattened seventh and back again, some nasty people might say you were "fit for treasons, stratagems and spoils." The second moment of digression is to contemplate John Field who added his foundation stone in the course of his first concerto, for the slow movement is neither more nor less than a very taking little set of variations on "Within a Mile of Edinburgh Town" (strictly, the theme followed by two variations, in all three verses of the song, as it may be considered). In the variations the elaborate period decorations cannot disguise the character of that attractive melody. This

last item of Nationalistic lore I only discovered quite recently in the R.C.M. Library, when our learned and obliging friend, Donald Peart, had routed out for me all Field's music possessed by the College, which is less than my own little hoard, but more than that of the British Museum!

As soon as I had rashly volunteered to write a little about MacCunn I bethought me that "the cold black score" (even though it is only a vocal one) of *Jeanie Deans* had slept in one of my music cupboards ever since I bought it years ago. At the time (more shame to me!) I cannot have done more than glance at it for some reason that we must hope to have been other than sheer sloth. Out came this lamentably shop-soiled score, and I had hardly begun to play before my fast ossifying old Celtic heart was shewing unmistakable signs of life. Whether the opera itself would please in this Year of Grace I cannot guess.* For one thing, parts of the opera are pervaded by an atmosphere of gentle piety in which some of our bright young Lucifers of the moment might not find it altogether easy to breathe. There are certainly some thoroughly attractive solos in it, including a chromatic one (faintly Carmenesque, maybe) for the fantastic outcast, Madge Wildfire, and the Lucifer fraternity might be mollified by the more lurid episodes of the work which include a scene in the condemned cell, followed by a riot outside. The libretto by Joseph Bennett is based on Scott's *Heart of Midlothian*, and I think Bennett expected people to know the novel before they heard the opera.

Probably MacCunn's best-known composition is the Overture "Land of the Mountain and the Flood" which is an annual feature of the Prom. season, and long may it continue to be! Nevertheless, I bear against it a secret grudge because it seems to prevent conductors and public from going a step further and becoming equally well acquainted with those utterly lovable (and to my thinking, magnificent) works "The Ship o' the Fiend" and "The Dowie Dens o' Yarrow." These are respectively called "Orchestral Ballad" and "Ballad Overture," but I cannot overcome a suspicion that the terms are interchangeable — I can certainly never remember which of them applies to which composition. Anyhow, both are based on grand old poems which are grandly treated. If you ever hear them it is painfully likely they will not be adequately interpreted. For one thing, they are almost certain to be played too fast, whereby the opening of "The Dowie Dens o' Yarrow" may seem cheap or merely jaunty instead of imbued, as it is (and richly), with the elegant spirit of mediaeval chivalry, and the grim and dogged horror with

Jeanie Deans was produced by the Edinburgh Grand Opera Society two years ago.—ED.

which "The Ship o' the Fiend" works up towards the final catastrophe —

"He strack the mainmast wi' his hand,
The foremast wi' his knee:
He split the gallant ship in twain,
And sank her in the sea"

may seem like a pleasant scamper on the Downs. In fact, unless you are held as in a vice from the first note to the last and convinced all the time that a thrilling narrative ballad is in progress, you may confidently conclude that you have not really heard the piece that has just been played. Marmaduke Barton has made skilful pianoforte duet versions of both, and it was in this form that I got to know and love them. "The Dowie Dens o' Yarrow" comes out specially well; "The Ship o' the Fiend" seems to me to need a two-pianoforte arrangement.

Some of MacCunn's unpretentious pianoforte pieces are entirely delightful, the Scotch Dances, for instance, of which even the names ("Dirk Dance," "Kerchief Dance," "Plaid Dance," etc.) have quite a flavour about them. That they are too easy for some tastes and techniques need not be denied. "Lord Ullin's Daughter," a short piece for chorus and orchestra, has some braw tunes in it. If you do not yet know what a "braw tune" is, get "Lord Ullin's Daughter" and find out.

THE ROYAL COLLEGIAN ABROAD

At a luncheon party given by the German Ambassador (the late Herr von Hoesch) at the German Embassy, on 4th February, Sir Hugh Allen, who was among the guests, was honoured with the Doctorate of Philosophy of the University of Berlin. The Ambassador handed to Sir Hugh Allen the *Testamur* and read to the assembled company the letter of admittance which recalled his many services to music, and in particular the organisation of the Bach-Handel Festival at Oxford last summer, when by the courtesy of the German Government manuscripts beyond price, that had never before been out of Germany, were exhibited in the Bodleian Library alongside of manuscripts of the two composers lent by the King.

A complimentary luncheon to Dr. H. C. Colles in recognition of his thirty years association with *The Times*, for twenty-five of which he has been the chief music critic of that journal, was held at the Hotel Victoria on 16th January, with Sir Hugh Allen in the chair. A presentation of *The Dictionary of National Biography* was made to him, and an announcement made by Mr. W. A. Pickard-Cambridge, who represented Worcester College, Oxford, that the College had

elected Dr. Colles to an honorary fellowship. Among those present at the luncheon were: Mr. and Mrs. and Miss Aveling, Mr. Arthur Bliss, Mr. W. W. Cobbett, Dr. Nicholas Gatty, Mr. Plunket Greene, Mr. Scott Goddard, Mr. Graham Carritt, Hon. Norah Dawnay, Dr. George Dyson, Mr. Herbert Howells, Mr. Frank Howes, Lord Palmer, Miss Eleanor Reynell and Dr. Malcolm Sargent. Sir Walford Davies, Mr. and Mrs. Ivor James, and Miss Marion Scott were prevented from attending.

During March Mr. Carritt was sent by the British Council for Relations with Other Countries to Czechoslovakia to give lecture-recitals on "Living British Composers." He gave five performances in Pilsen, Prague, Brno and Bratislava. In the last two cities he lectured at Masaryk University and Comenius University. His programme included works by Vaughan Williams, Arnold Bax, Arthur Bliss, Constant Lambert and William Walton.

In the Conference Chamber at the County Hall on 20th March, a presentation was made to Sir Percy Buck, Music Officer and Adviser to the L.C.C. since 1901, by the London Schools Music Association.

Mr. Reginald Jacques, Director of Music, Queen's College, Oxford, has been appointed music adviser and inspector in the Education Officer's department of the L.C.C., in succession to Sir Percy Buck on his retirement.

The James Lowell Osgood Memorial Prize for Music at Oxford has been awarded this year to H. Watkins Shaw.

Sir Walter Alcock, Organist of Salisbury Cathedral was left £100 by an American dollar millionaire, who died in Paris a year ago. Sir Walter had never met this American, neither was he known to any of the Cathedral authorities. The money was left "in token of my privilege of often hearing the choir of Chapel Royal, St. James's Palace."

Mr. Pearce Hosken has recently become Hon. Secretary of the Plainsong and Mediaeval Music Society. This Society has for its object the publication of MSS. prior to 1500, lying in English libraries. The Society is at present publishing one formerly at St. George's, Windsor, and work is also in hand on the Eton MS. Mr. Hosken hopes during his secretaryship to undertake some performances of this early music now that it has been made available. He has also recently undertaken the piano work at Furzedown Training College.

Mr. Stanford Robinson will shortly relinquish his present duties as conductor of the Theatre Orchestra at Broadcasting House to take up the general responsibility for the production of the full broadcast versions of opera.

By an oversight the appointment of Mr. Humphrey Procter-Gregg to the readership in music at Manchester University has not previously been announced in this column though Mr. Procter-Gregg has now completed a year in it. His sonata in A minor for piano and violin, first performed in Manchester, was played at Grottrian Hall on 23rd April. Mr. Procter-Gregg was responsible for the new English translation of Verdi's *Falstaff*, which was produced several times during the past season at Sadler's Wells and the Old Vic.

FUNERAL OF H.M. KING GEORGE V.

The musical arrangements for the funeral of King George at Windsor were in the hands of Dr. W. H. Harris, organist of St. George's Chapel. During the time of waiting for the funeral procession to arrive, Dr. W. H. Harris played, amongst other music, Parry's Prelude on the plainsong hymn tune, "Christe Redemptor Omnium," and the solemn prelude to Stanford's opera, *The Travelling Companion*. Dr. Henry G. Ley of Eton played during the entrance of the ecclesiastical procession, and Dr. Harris took up his place beside the choristers, while Parry's fantasy on the hymn tune "O come and mourn" was played on the organ. In the service, Psalm xxxiii was sung to a chant by Sir Walford Davies, whose anthem "God be in my head" was sung just before the Benediction.

MEMORIAL CONCERTS IN LONDON. — The Royal Choral Society gave their concert on 1st February under Dr. Malcolm Sargent. Music of Royal Collegians was represented by the Motet "Lord, Thou hast been our Refuge," by Vaughan Williams, and "Melody in C" composed specially in Memory of His late Majesty King George V by Sir Walford Davies, Master of the King's Music.

Another Memorial Concert was held at the Albert Hall on 4th February, the proceeds being devoted to the Musicians' Benevolent Fund. Sir Walford Davies's "Solemn Melody" was one of the items which were given on the organ before the commencement of the concert, which opened with his "Fanfare for a Ceremony." Dr. Malcolm Sargent conducted Holst's Tone Poem "Venus" from "The Planets," and Parry's "Jerusalem," and also accompanied some of the songs. Sir Landon Ronald was another of the conductors. A "Fanfare for Heroes," by Bliss began the second part of the programme.

The St. Michael's Singers sang special music in St. Michael's, Cornhill, on 3rd February, under Dr. Harold Darke; their programme including two works by Parry, "There is an old Belief," and "The Glories of our Blood and State," and Vaughan Williams's "Lord, Thou hast been our Refuge." Miss May Bartlett was the soloist in an excerpt from Brahms's *Requiem*.

NEW WORKS

Several new works by Old Collegians have already been performed this year. A new ballet, *David*, to music by Maurice Jacobson, was given for the first time in London at the Duke of York's Theatre, on 13th January, 1936, and continued in the repertoire until 16th March, 1936. It was frequently performed during the extensive tour of the Markova-Dolin Ballet both before and after its London *première*.

On the 16th, at a concert of contemporary music at Broadcasting House, Frank Bridge's "Concerto Elegiaco" entitled "Oration" for violoncello and orchestra was performed for the first time, conducted by the composer. On the 29th, a new work by Constant Lambert, "Summer's Last Will and Testament," a Masque for orchestra, chorus and baritone solo had its first performance under the composer's own direction at the B.B.C. concert at Queen's Hall. On the following evening (30th), Dr. Adrian Boult conducted the

Philharmonic concert when Patrick Hadley's cantata "La belle Dame sans Merci" had its first London performance. Other works performed at that concert were E. J. Moeran's "Nocturne" for baritone, chorus and orchestra and Vaughan Williams's symphony in F minor. The evening began with the singing by the chorus and audience of Vaughan Williams's "For all the Saints" in commemoration of the death of King George.

The last two Lemare Concerts took place at the Mercury Theatre on 27th January and 6th February. At the former there were two first performances: Prelude — Interlude — Fugue for two violins by Elizabeth Maconchy (first public performance in England) and Three Essays for pianoforte by W. E. Glasspool. Other works by Old Collegians in the programme were Chorale for two violins and piano by Hugo Anson, who played the piano part; *Te Deum* for soprano solo, chorus and string quintet by Benjamin Britten, conducted by Mr. Reginald Goodall; and "This have I done for my true love" (Old Cornish Carol) for soprano solo and chorus by Gustav Holst, conducted by Miss Iris Lemare. At the last concert a new work by Christian Darnton was given, a concerto for viola and string orchestra, Mr. Bernard Shore playing the viola solo.

A first performance of Benjamin Britten's "Russian Impression" for brass and drums was played at a concert of modern chamber music at the Royal Academy of Music on 19th March. Mr. Norman Demuth played some organ pieces.

The British Music Movement gave an Invitation Concert at 6, Audley Square, on 1st April, when the following works were among those performed: Three Sonnets by Shakespeare, set for voice and piano, with an Introductory Prelude — ("Summer Rhapsody") for viola and piano (first performance) by Freda Swain, a string quartet in E minor ("The Norfolk") by the same composer; Fantasy Trio in E minor for violin, violoncello and piano by John Ireland and Six Songs also by him. The composers played the piano in their own compositions.

Five Motets by Edmund Rubbra were given for the first time on 3rd April, at a concert of contemporary music at Broadcasting House devoted to unaccompanied choral music; Mr. Leslie Woodgate conducted.

A new suite of part-songs "Songs of Escape," by Robin Milford, was sung by the A Capella Singers at Wigmore Hall on 7th April.

A new orchestral suite, "Dick Whittington," by T. F. Dunhill, was performed at Woking, on 10th February.

WORKS PERFORMED.—Works of Vaughan Williams heard during the spring were: "Sancta Civitas" at the Bach Choir's concert under Mr. Reginald Jacques at the Queen's Hall on 2nd March; the G minor Mass in the Philharmonic Choir's concert at Queen's Hall on 11th March; "Fantasia on a Theme of Tallis," played by the New London Orchestra, conducted by Miss Joan Bickers, at Æolian Hall on 23rd March; Charterhouse Suite at a concert in aid of the Holst Memorial Fund held at the Czech Embassy on 16th February.

Bliss's clarinet quintet in which Mr. Frederick Thurston took part was played at the Friends of Music Concert at 46, Grosvenor Street, W.1, on 21st January; and an early quartet for piano and strings by the same composer was played at Wigmore Hall on 31st January.

Dyson's "In Honour of the City" was performed under Mr. Arnold Foster by the choir and orchestra of Morley College on 25th January.

A concert of E. J. Moeran's works (string trio, violin sonata and songs) was given at the Music Circle, Greville Street, N.W., on 2nd February.

A new ballet, *Apparitions*, was presented at Sadler's Wells on 11th February, the music having been selected from Liszt's works by Constant Lambert and orchestrated by Gordon Jacob.

"Hiawatha," by Coleridge-Taylor, was performed by the South West London Choral Society at Batterssea Town Hall on 12th February, and by the Kingsway Hall Choral Society on 14th March.

"A Tale of Old Japan" by Coleridge-Taylor and "The Pied Piper" by Parry were included in a programme of the Insurance Musical Festival Society at Central Hall, Westminster, on 25th February, in which Mr. William Parsons took part.

In Southwark Cathedral on 29th February, W. H. Harris's setting of "Michael Angelo's Confession of Faith" was performed under Dr. E. T. Cook.

Six Variations on a Rigadon by Purcell composed by Herbert Fryer were played at the Grottrian Hall on 4th March.

Parry's Oratorio, "Job," was performed by University College and Hospital Music Association on 5th March, conducted by Dr. C. Thornton Lofthouse. Miss Mabel Ritchie sang the part of the Shepherd Boy.

Benjamin Britten's Sinfonietta and E. J. Moeran's "Whythome's Shadow" were played by the Cundell Chamber Orchestra at the Æolian Hall on 10th March.

The Chamber Music Players included Frank Bridge's Fantasy for piano and strings in their concert at the Hyde Park Hotel on 15th March.

The students of the Guildhall School of Music gave three performances of Stanford's opera *Shamus O'Brien*, beginning 26th March. The opera was produced by Mr. Cairns James and Sir Landon Ronald conducted.

Colin Taylor's Prelude and Sarabande was played by the Erhart String Chamber Orchestra at the Æolian Hall on 27th March.

The Islington Choral Society performed George Dyson's "Canterbury Pilgrims," on 2nd April.

Stanford's opera *The Travelling Companion* was given at Sadler's Wells on 4th and 8th April.

The Holme Valley Male Choir paid a visit to London on 15th April, giving a concert at the London Museum. One of the items in their programme was Holst's "Choral Hymns" from the Rig Veda. Mr. Cyril Smith played some piano solos.

PIANO.—Miss Helen Perkin played a piano concerto of Haydn at one of the Winter Proms.

Mr. Leonard Isaacs gave a recital at Wigmore Hall on 13th January.

The Chamber Music Players, in which Mr. William Murdoch is pianist, played at the Palladium on 2nd February. They also played at a concert of British Artists at the Hyde Park Hotel on 22nd March, one of the items being Frank Bridge's Phantasy for piano and strings.

Miss Kathleen Long took part in a sonata recital with Mme. Adila Fachiri at the Wigmore Hall on 11th February, and with Mme. Suggia on 17th February at the same place. On 29th March Miss Long played at one of the Railli concerts at the Hyde Park Hotel; amongst the works on her programme were Ireland's "The Island Spell" and pieces by Britten, Benjamin and Bliss. At this concert Mr. Herbert Hughes was one of the accompanists of his own folksong arrangements and original compositions. At the Midland Bank Orchestral Society's concert at Queen's Hall on 3rd April, Miss Long played Rachmaninov's second piano concerto. Another item of the programme was Stanford's "Songs of the Sea."

Miss Mabel Lovering gave a recital at Grottrian Hall on 13th February.

Miss Joyce McGown played at the Victoria and Albert Museum on 15th February.

Miss Hilda Rockstro gave a recital at Grottrian Hall on 21st February.

Mr. Cyril Smith played at the Æolian Hall on 23rd March, in Brahms's Piano

Quintet at Working Men's College, on 29th March; he gave a recital at the Wigmore Hall on 6th April, and also played at the London Museum on 14th April.

Miss Mary Noble gave a recital on 27th March at Wigmore Hall.

Mr. Howard-Jones gave a recital at Grottrian Hall on 28th March; included in his programme was "Chelsea Reach," by Ireland.

Mr. Franz Reizenstein gave recitals at Æolian Hall on 20th and 31st March (the former with Mr. Brosa), and in the latter including his own composition, "Fantasy (1934)," in his programme.

Miss Theodolinda Calburn gave a recital at Grottrian Hall on 31st March.

Mrs. Hobday assisted at a recital given by Miss d'Aranyi at Dudley House, Park Lane, on 2nd April, for the Peter Pan League.

Miss Dorothea Aspinall gave a pupils' concert at Leighton House on 4th April.

SINGERS.—Mr. Keith Falkner sang in the "Messiah" given at the Albert Hall by the Royal Choral Society under Dr. Malcolm Sargent on 4th January, and at the Winter Proms.

Miss Dorothy Humphreys gave song recitals at Grottrian Hall on 9th December, 1935, and 19th March this year.

Miss Dorothea Webb gave a song and speech recital at the Victoria and Albert Museum on 11th January.

Mr. Walter Glynn sang at the Palladium on 19th January.

Mr. Tudor Davies took part in Stravinsky's *Oedipus Rex* at the Queen's Hall, on 12th February, and in Shostakovitch's *The Lady Macbeth of Mtsensk* on 18th March, both concerts under the auspices of the B.B.C. Messrs. Emllyn Webb and Victor Harding also assisted in the latter.

Miss Janet Powell gave a song recital at Æolian Hall on 14th February, accompanied by Mr. Edwin Benbow. Her group of modern English songs included "The Lady Caroline," "The Old Stone House" (both first performances), and "Come Sing and dance," by Herbert Howells; "Scene from 'The Woodlanders'" and "To Mistress Margaret Hussey" (first performance) by Patrick Hadley; "In a Rose Garden" (first performance) by Edwin Benbow; and "Wind's Work" by Arthur Benjamin.

Miss Meriel St. Clair gave a song recital at Wigmore Hall on 19th February, including in her English group, "Orpheus with his Lute" by Vaughan Williams, and "Come Sing and Dance" by Herbert Howells.

Miss Audrey Langford gave her first recital at Grottrian Hall on 3rd March. Mr. Frederick Riddle assisted with viola accompaniments. "How should I my true love know?" by Elizabeth Maconchy, and songs by Vaughan Williams, Proctor-Gregg, Rubbra and Colin Taylor, were in her programme.

Mr. John McKenna sang in Brahms's *Liebeslieder* at the American Women's Club on 6th March, and on 10th March he gave a recital at Grottrian Hall, including "Heart of Kalyan" (Persian Idylls op. 18), by Eugene Goossens and some old Irish Melodies arranged by Herbert Hughes in his programme.

Mr. William Parsons sang in Berlioz's "L'Enfance du Christ" at the Cortauld-Sargent Concerts on 9th and 10th March at Queen's Hall, Dr. Sargent conducting.

Miss Margaret Kato illustrated a lecture-recital with songs from works based upon Japanese music at the Little Theatre on 15th March.

Mr. Clive Carey contributed some unaccompanied folk-songs at the Oriana Madrigal Choir concert at Æolian Hall on 17th March.

Miss Mabel Ritchie sang in Brahms's *Requiem* at the Bank of England Musical Society's Concert at Queen's Hall on 20th March, and in Bach's *St. Matthew Passion* in Southwark Cathedral on 4th April.

Mr. Philip Warde shared a joint recital of songs and duets in the Grottrian Hall on 20th March.

Mr. Victor Harding sang in the selections of *Parsifal* given on Good Friday in the Queen's Hall by the B.B.C. He sang the parts of Titirel in the first act, and of Klingsor in the second act.

Mr. George Hancock sang in Berlioz's *La Damnation de Faust* at the Philharmonic concert at Queen's Hall on 2nd April.

Miss Olga Haley sang in the Railli concert at the Hyde Park Hotel on 4th April.

Miss Joyce Sutton gave a song recital at Grottrian Hall on 21st April, at which Miss Violet Brough played obbligati on the viola d'amore.

At Sadler's Wells amongst the operas performed were *The Marriage of Figaro* produced by Mr. Clive Carey, with Mr. Morgan Jones in the cast as Don Curzio; Verdi's *Falstaff* with Mr. Morgan Jones as Fenton, and Mr. Roderick Lloyd as Pistol; and *Boris Godounov* produced by Mr. Clive Carey with Mr. Roderick Lloyd as the monk, and *Carmen* also produced by Mr. Carey with Mr. Tudor Davies as Don José.

ORGAN.—Dr. Harold Darke gave Four Bach Recitals at the Church of St. Michael's, Cornhill, on 23rd and 30th January, and 6th and 13th February.

On 11th March Sir Walter Alcock gave a recital at St. Alban's, Holborn. His music for a Passion Play entitled "The Son of Man" which was broadcast in 1930, was presented on 1st, 3rd and 5th April, this year, at St. Saviour's, Warwick Avenue.

INSTRUMENTAL.—Miss Isolde Menges took part in a recital of chamber music at Grottrian Hall, on 23rd January; in a sonata recital with Mr. Harold Samuel at Queen's Hall on 1st February; on 29th February her quartet played at Wigmore Hall (Mr. Ivor James, violoncello); and on 4th March in a programme of music by Haydn Miss Menges, Miss Helen Just (violoncello) and Miss Dorothy Silk (soprano) assisted.

Miss Thelma Reiss played at the Children's Concert at Central Hall on the morning of 1st February, and the same evening at the Albert Hall at the Lily Payling concert.

The Whinyates String Quartet played at the Leighton House Society on 21st February, the Streatham Chamber Music Society on 7th March, and at the League of Arts, Church House, Westminster, on 24th March.

Mr. Léon Goossens played Marcello's concerto for the oboe at the London Philharmonic Orchestral Concert at Queen's Hall, on 9th February, and took part in a concert by British Artists at Hyde Park Hotel on 5th April.

Mr. Cedric Sharpe was the violoncellist at the last Cramer concert of the season at Wigmore Hall on 20th February at which Mr. Harry Stubbs and Mr. Cecil Belcher were the accompanists.

Miss Sylvia Spencer played the oboe at the concert of the Society of Women Musicians at 74, Grosvenor Street, on 25th February.

Miss Helen Just played in the London Ensemble Trio and violoncello soli at the Lily Payling Concert at the Albert Hall on 29th February.

Miss Violet Brough (viola d'amore) assisted at a concert at the Recital Club, 7, Addison Crescent on 11th March.

Miss Marie Wilson played violin solos at the concert given by the London and North Eastern Railway Musical Society in Hamilton Hall on 27th March.

The British String Trio—Mr. Frederick Riddle (viola), Mr. James Whitehead (violoncello)—gave a concert at Wigmore Hall on 31st March.

Miss Ruth Pearl (violin) was the soloist at the concert given by the Strolling Players Amateur Orchestral Society, conducted by Mr. W. H. Reed, at Queen's Hall on 23rd April.

CONDUCTORS.—Among the orchestras and choral societies which Dr. Malcolm Sargent has conducted are the following: London Philharmonic Orchestra at the Robert Mayer Children's concert at Central Hall, on 4th January (morning); Royal Choral Society in the *Messiah* at the Albert Hall on 4th January, (afternoon); the British Women's Orchestra at Queen's Hall on 3rd February; Royal Choral Society and London Philharmonic Orchestra at Albert Hall on 1st February in Brahms's *Requiem*, and the same Orchestra the next day at Queen's Hall; the New London Orchestra at Æolian Hall on 7th February; Royal Choral Society and London Philharmonic Orchestra in *St. Matthew Passion*, at Albert Hall, on 26th February, at which Mr. William Parsons (bass) and Dr. Lofthouse (continuo) assisted; and at the Albert Hall on 28th March *Dream of Gerontius*, and Walton's *Belsazzar's Feast*; London Philharmonic Orchestra at the last Cortauld-Sargent Concert at Queen's Hall on 31st March, and 1st April.

Mr. Aylmer Buesst conducted the London Symphony Orchestra at the Isidore de Lara Memorial Concert at the Savoy Theatre on 12th January.

Miss Iris Lemare conducted at a concert in Up School, Westminster, on 20th February, given in aid of the Chelsea and Westminster Musical Festival. On 15th April Miss Lemare conducted Section E of the B.B.C. Orchestra, at which Mr. Bernard Shore was the solo viola player, in Christian Darnton's Concerto for viola and string orchestra (first broadcast performance). The other items on the programme were: Vaughan William's Overture "The Wasps"; Elizabeth Maconchy's "Great Agrippa" Ballet for Five Dancers after Struwpelpeter, for 14 instruments and percussion (first broadcast performance); and Gordon Jacob's Passacaglia on a Well-known Theme.

Miss Joan Bickers conducted the New London Orchestra at Æolian Hall on 23rd March.

Mr. Reginald Jacques conducted the Bach Choir in *St. Matthew Passion* at Queen's Hall on 29th March, in which Mr. Victor Harding (bass), Dr. Thornton Lofthouse (continuo), and Mr. Peasgood (organ), assisted.

Mr. William Kirby conducted the London Philharmonic Orchestra at Æolian Hall on 24th March; one of the items played was Holst's "Country Song."

Miss Barbara Cass conducted the Student Christian Movement Choral and Orchestral Society at University College Hall, on 12th March; Miss Marie Wilson, Mr. Stuart Robertson, and Miss Phyllis Norbrook assisted.

SOUTH PLACE CONCERTS.—The following Old Collegians took part in these concerts: Miss Rowena Franklin's quartet (Miss Edith Lake, violoncello), and Mr. Cyril Smith on 19th January; Miss Seymour Whinyates's quartet (Misses D. Everitt, violin, V. Gotch, viola, and Helen Just, violoncello), and Miss Ethel Hobday on 2nd February; the British String Trio (Messrs. F. Riddle, viola, J. Whitehead, violoncello), on 16th February, when Vaughan Williams's Song Cycle, "The House of Life" was performed; Schwiller quartet (Mr. R. Grimson, violoncello), Mr. W. Glasspool (piano), on 23rd February, when Vaughan Williams's quartet was played; Mr. R. H. Walthew (piano) on 1st March, when his Caprice Impromptu for violin was one of the items on the programme. Mr. Harold Samuel gave a piano recital on 8th March; Mr. Sinclair Logan sang on 29th March; Moeran's A minor quartet was played on 5th April; the Philharmonic String Trio played on 26th April.

The musical arrangements for the National Festival of English Folk Dance and Song held at the Albert Hall on 4th January were made by Miss Imogen Holst. On 14th March a competition of folk music was held at Cecil Sharp House with a syllabus drawn up by Miss Holst who acted as principal judge.

A short school of chamber music was arranged at the Royal College of Music during the Christmas vacation under the direction of Mr. Ivor James. It opened

on 4th January by the Isolde Menges String Quartet giving the first of three chamber concerts. Miss Helen Just assisted.

PROVINCIAL

BOURNEMOUTH.—Mr. Percy Whitlock, having resigned his church duties, has been officially appointed to the position of organist at the Pavilion.

Soloists at the Pavilion during the Winter series of concerts by the Municipal Orchestra, included Mr. Harold Samuel (piano), Miss Isolde Menges (violin), and Mr. Howard Jones (piano).

The annual Bournemouth Musical Festival began on 23rd March. There were five concerts on five successive days, Mr. Richard Austin conducting two of them. Mr. William Parsons sang in Verdi's *Requiem* on the opening day. Sir Dan Godfrey conducted on the last day; after the concert was over, Sir Hugh Allen handed to the Mayor a portrait of Sir Dan which had been subscribed for by prominent musicians and music lovers as a memorial of his work for British music during his 40 years as director of music to the Bournemouth Corporation. The portrait is to be hung in the Pavilion. Among the subscribers were Sir Hugh Allen, Dr. Adrian Boulton, Dr. Vaughan Williams, Sir Henry Hadow, and Lord Palmer.

DORKING.—The twenty-seventh Leith Hill Musical Festival was held at Dorking during the last week of April. Miss Imogen Holst was one of the judges, Mr. Bernhard Ord conducted at the children's concert. Dr. Vaughan Williams conducted Verdi's *Requiem* on the last day and the trophies were presented by Sir Hugh Allen. Among the items performed at the first concert were part-songs by Stanford, Gordon Jacob, E. J. Moeran's "Wythorne's Shadow," and "Lonely Waters," and Vaughan Williams's "Let us now praise famous men."

CAMBRIDGE.—The Cambridge University Musical Society gave an Instrumental Chamber Music concert in the Guildhall on 1st March. A septet for viola, harp (Miss Vera Pryce Tidman), flute (Mr. Frank Butterworth), hautboy (Miss Joy Boughton), clarinet (Mr. Stephen Waters), bassoon (Mr. Anthony Baines), and horn (Mr. David Burditt), by Cyril Rootham was one of the works performed. Mr. Edwin Benbow played the piano in two other chamber works. This septet was first performed at the Berkshire Festival (U.S.A.) of Chamber Music, Massachusetts in 1934, in Bristol soon afterwards, and in Winterthur (Switzerland) in January, 1936.

SHEFFIELD.—The University of Sheffield Musical Society gave an orchestral and choral concert in the Firth Hall, Western Bank on 5th March, under the direction of Professor F. H. Shera. "Peacock Pie" Suite for piano and strings by Armstrong Gibbs was one of the items included in the programme.

Mr. Frank Howes lectured to the Sheffield Philharmonic Society on "Nationalism in Music" on 22nd January.

The B.B.C. Orchestra conducted by Dr. Adrian Boulton gave a concert at Leicester, on 11th March, when the programme included Holst's "The Planets."

Miss Thelma Reiss played Saint-Saëns' violoncello concerto in A minor and some soli at Central Hall, Guernsey, on 12th March.

Campbell College Musical Society, Belfast, gave an orchestral concert on 14th March, when the programme included Armstrong Gibbs's "Fancy Dress Suite" (1935). The New Belfast Orchestral Society, augmented, and the School Orchestra, together played under Mr. A. E. F. Dickinson.

Miss Mona Benson judged the Inter-house musical competition at the Royal Naval School for Girls at Twickenham, and afterwards gave them a recital. She was also one of the soloists at Haileybury College, when Bach's Mass in B minor was performed last term.

Sir Walter Alcock (organ), took part in a joint organ and violoncello recital at Blackheath, Suffolk, on 14th January.

Miss Seymour Whinyates gave a sonata recital at the Informal Music Club, Cambridge, on 5th February. The Whinyates String Quartet played at the Reigate Chamber Music Society on 7th February.

At a concert of the Guildford Orchestral Society held at Woking on 10th February the programme included the new "Dick Whittington" Suite by Thomas Dunhill, and a Choral for strings and trumpets by Nicholas Gatty. Mr. Claud Powell, Hon. R.C.M., conducted.

ETON COLLEGE.—Dr. H. G. Ley gave an organ recital in the Chapel on 23rd February, playing "Solemn Melody" by Walford Davies and "Elegy" by Parry among other items; Mr. Bernard Shore played viola soli. On 7th March a concert was given by Barclays Bank Male Voice Choir at which Vaughan Williams's Choral Song, "Let us now praise famous men," and "The Turtle Dove" arranged by him were sung. Mr. F. A. Ogilvy and Dr. G. N. Leeds were at the piano, and Dr. H. G. Ley played the organ accompaniments. The Eton College Musical Society gave concerts on 27th and 30th March. The first item on their programme was Stanford's *The Revenger*.

SCHOOL APPOINTMENTS. September 1935 to July 1936.

Miss Constance Pilkington (G.R.S.M.) Lectureship, Whitelands Training College; Miss Katherine Mason (T.T.C.) Senior Music Mistress Durban Girls' College, South Africa; Miss Ruth Molyneux (T.T.C.) part time, Aural Training, Challoner School, S.W., and part time class work, Montefiore House School; Miss Ruth Dixon (T.T.C.) part time, piano, Clapton Secondary School, E.; Mr. Frederick Waine, Assistant Music Master, and Mr. Albert Curran, Assistant Master for Violin, Uppingham, Rutland; Miss Margaret Walter (T.T.C.) Class work, Abbeydale Secondary School, Sheffield; Miss Charlotte Koolhoven (T.T.C.) Piano, Fidelis Convent, Dulwich; Miss Lilette Hartley (T.T.C.) Hampton School, Jamaica; Miss R. Scott Carmichael (G.R.S.M.) St. Mary's Hall, Brighton; Miss Kathleen Watkins (T.T.C.) Boys' Preparatory School, Haslemere; Miss Maïda Jones (T.T.C.) Elmer's Court, Lymington; Miss Mabel Lovering (G.R.S.M.) part time, piano, Downe House, Newbury; Miss Linda Tabbera (T.T.C.) Runton Hill, West Runton; Miss Shura Lack (T.T.C.) Coed-Bel, Chislehurst; Mr. Geoffrey Stevens, Assistant Master (violin), Malvern Boys' College.

The following appointments have been made and will take effect in the autumn term :—

Miss Betty Jones (G.R.S.M.) Berkhamsted School; Miss Dora Mountfort (T.T.C.) Senior Music Mistress, Kensington High School for Girls; Miss Julia Coote (T.T.C.) King Edward's School, Louth; Miss Mollie Coad (Graduate Course) Hamilton House, Tunbridge Wells; Miss Olive Rees (T.T.C.) Piano, Downs School, Seaford; Miss Isolbel Watts (G.R.S.M.) Tiverton Girls' School, Devon; Miss June Boissier (Graduate Course) part time Class Singing, Bromley High School; Miss Linda Thomas (T.T.C.) Lectureship, Diocesan Training College, Brighton; Miss Gwendolen Tucket (T.T.C.) Princess Mary High School, Halifax; Miss Brenda Moody (T.T.C.) Clapham County Secondary School; Miss Margaret Hood (T.T.C.) Queenwood, Eastbourne; Miss Nellie Goodwin (T.T.C.) High School, Beverley; Miss Evelyn Harmsworth (T.T.C.) London Orphan School, Watford.

ABROAD

THE CONTINENT.—Miss Helen Perkin broadcast programmes of English piano, music (including works by Sterndale Bennett, Moeran and herself), from Frankfurt Leipzig and Hamburg, in February.

The Fourth International Musical Festival organized by the Permanent Council for the International Co-operation of Composers opened in Stockholm on 22nd February. At a chamber music concert Bliss's Introduction and Allegro was per-

formed. On 28th March the Stockholm Radio broadcast a concert of English music, including songs by Martin Shaw and Frank Bridge.

The Chapel Choir of King's College, Cambridge, began a two-weeks' tour of Holland, Denmark, Sweden and Germany, on 19th March, with Mr. Bernhard Ord as their director. They broadcast from Upsala Cathedral, Sweden, on 29th March. Among the items sung were "A spotless robe," by Herbert Howells and "My soul there is a country" by Parry.

The Fourteenth Festival of the International Society for Contemporary Music was held in Barcelona from 18th to 25th April. Among the Chamber Music chosen by the International Jury for performance was Benjamin Britten's Suite for violin and piano. Mr. Britten played the piano part himself.

The B.B.C. Orchestra under Dr. Adrian Boult gave concerts in Paris, Zurich, Vienna and Budapest, from 20th to 24th April. The Paris programme included Constant Lambert's "Rio Grande" and at Vienna Vaughan Williams's F minor Symphony was played. Dr. Boult met with an unfortunate accident in the train after leaving Paris; while seated in a carriage reading, a heavy trunk fell off the luggage rack on to his head, which caused him to faint, and he had to receive medical attention. He finished the tour, but went afterwards to the Tyrol to recover. An article by Mr. Bernard Shore, a member of the orchestra, describing the tour, will be found on page 36.

The New English Singers, of whom Miss Dorothy Silk and Mr. Thomas Dance are members, left London on 12th April, on a tour of Central Europe to give concerts of English Madrigals and part-songs in Vienna, Budapest, Brno, Prague, Cracow and Warsaw.

Miss Violet Brough made a tour in Scandinavia playing the viola d'amore with Miss Alice Ehlers the harpsichordist.

AMERICA.—Dr. Vaughan Williams's "London" Symphony was performed at a concert given in New York on 2nd January. A chamber concert the following day included works by Bliss and Elizabeth Maconchy.

Geoffrey Toye's overture, *Donanes*, was conducted by Mr. Eugene Goossens at Cincinnati in February.

Miss Beatrice Harrison sailed on 19th February for a concert tour in the United States.

AUSTRALIA.—Miss Elizabeth Campbell has broadcast from Wesley Church, Melbourne, a half-hour's programme of British organ music, in which she included Prelude on a Theme of Orlando Gibbons by Stanford and Walter Alcock's "Legend."

Mr. Roy Shepherd has been teaching the piano at the Presbyterian Ladies' College.

Mr. William McKie has returned after a health trip to England, and is better.

Mr. Claude Monteath has lectured on music in connection with the University Extension Lectures.

Mr. Frederick Nott and Mr. Monteath gave mid-day recitals in the Melbourne Town Hall during the city organist's absence in England.

CAPE TOWN, SOUTH AFRICA.—Some of Miss Margaret Gardiner's compositions were broadcast from Cape Town last spring.

CANADA.—A Concerto for String Orchestra by David Evans was played at the Jubilee Concert of the Toronto Conservatory of Music, on 27th April.

Miss Shearwood-Stubbington is acting as secretary to a competition festival which is being organised for Montreal and Quebec to take place in 1937. This is a new venture and aims at including 135 classes in its syllabus.

BIRTHS

LONG.—On 26th March, to Mr. and Mrs. Long (Phyllis Evens), a son.

FLETCHER.—On 13th April, at Withineline, Willaston, Wirral, to Joyce (née Dean), wife of Lyle Fletcher, a son (David Thomas Nainby).

MARRIAGES

FRYER-STANTON.—On 1st February, in St. George's Cathedral, Cape Town, Edna Constance Olive Stanton to Hubert Astley Fryer.

LOVE-DUDER.—On 18th April, at Bishopsteignton, Teignmouth, John Henry Addington, eldest son of the Rev. and Mrs. A. E. Love, of Locking Vicarage, Weston-super-Mare, to Constance Mary, daughter of Mr. and Mrs. A. Duder, of The Cross House, Bishopsteignton.

OBITUARY

MR. GEORGE MACMILLAN

By the death of Mr. Macmillan the College loses one whose friendship the Institution may justly claim to have enjoyed for all its lifetime, for the association dates from the early days when his great publishing firm produced the *Dictionary of Music and Musicians*, edited by the first Director of the College, Sir George Grove. Mr. Macmillan's personal contact with us dates from nearly thirty-six years ago, when he was appointed to the Council, a position which he held until his death this year. During fifteen years of that period he was Honorary Secretary, in succession to Mr. Charles Morley, senior, and Mr. Montague Muir Mackenzie, and during the whole of that period, save for the last year, when ill-health curtailed his active participation in the life of the College, he was always its devoted friend and counsellor. In countless ways he worked unobtrusively for the welfare of Music, the College and its students; as chairman of a music-publishing firm (Stainer & Bell), he encouraged the production of works of high artistic merit that could not hope to secure commercial success; as a member of the Union Loan Fund, he contributed liberally both in time and money; as a Member of the College he delighted to help deserving cases privately, and on one great occasion he and Mrs. Macmillan entertained the whole College to a rich banquet of music by engaging the famous Rosé Quartet for our pleasure. The College was fortunately enabled to find practical expression of its gratitude on the occasion of Mr. Macmillan's Golden Wedding, when the Council presented him and Mrs. Macmillan with a golden casket in memory of the happy event.

There is little need to write of Mr. Macmillan's many-sided interests outside the College, for the world of commerce, literature, and social welfare has already paid generous tributes to his qualities and achievements in connection with the Hellenic Society, The Brompton and other hospitals, Literary Funds and numerous Committees engaged in promoting the happiness of his fellow-men; but we, in our intimate knowledge of the man and his work, beg to be allowed to honour his memory with affection and gratitude, recording with the deepest regret the passing of a beloved friend.

C. A.

J. A. FULLER-MAITLAND

J. A. Fuller-Maitland, who died on 30th March, had many other ties with the R.C.M. than his membership of the Council, which he retained long after he had retired from London when in 1911 he gave up the position of chief music critic to *The Times*. He inherited from Sir George Grove the editorship of his great

Dictionary and was responsible for its second edition. His association with Parry and Stanford covered the lives of them all and his last public work was the little book on these two College composers which was reviewed in this MAGAZINE in the autumn of 1934. The Union recalls with pleasure and gratitude an evening when he played to its members the old English virginal music which he had edited.

His career was one of long, devoted and scholarly services to English music, and the College is grateful for its share in them.

CLARA BUTT

The present generation of students, were it possible to borrow Mr. Wells's Time Machine and transport them back some 40 or 50 years, would find the musical life of England in a condition which completely baffled them. With a few exceptions, such as the Philharmonic and Crystal Palace concerts — or, later on, those of Richter and Henschel — "music" meant Oratorio; and at Oratorio concerts it was the list of soloists that constituted the attraction. Albani, Patey, Edward Lloyd, and Santley formed the quartet which, for many years, would fill to overflow the largest buildings in England and from the moment of publication would relieve the box-office of all apprehension. There were understudies who, just occasionally, were allowed to show their mettle; but their lives were mainly spent waiting for dead men's (and women's) shoes. The "star" list was a closed ring of the blood-royal, and admission to it was an almost divine prerogative. Such an account may sound flippant — but not greatly exaggerated to those who can remember the 19th century.

Then suddenly something like a miracle happened. With one bound, almost as it seemed in a day, the panel of archangels was enlarged by the addition of the name of Clara Butt, a Royal College girl hardly out of her student days. To all of us then it seemed as if the heavens had fallen, and we were more than ever proud both of her and of the College; whilst the more conceited of us were cheered by the thought that what had happened once might perhaps happen again.

How the public took her to its heart and how long and unfailingly she justified their choice, is now a matter of history; and to all who knew her and grew up with her there is now a gap in the world's stage that can never quite be filled. So to one whose scholarship at the College was won on the same day as hers it is a pleasure, however much tinged with regret, to bear witness to her many virtues. Her voice has so often been called "glorious" that the word has become almost a cliché; but if Providence ever enabled a human being to produce sounds more beautiful than hers it would be worth a long pilgrimage to hear them. It has sometimes been lamented that she did not use her gifts to "educate" the public more than she did: which means that the ballad-song in which she was at her best (though I have heard her sing Elgar's Sea-songs quite magnificently) was perhaps not always worthy of her. But do we ask Mr. P. G. Wodehouse to write tragedies for us, and is there any wisdom in asking for incompatibles?

To all who ever knew her the name of Clara Butt will remain that of a great woman with great qualities, heightened and completed by that simplicity and kindness which, from her student-days till the very end, were the core and essence of her nature.

P.C.B.

DR. ALDERSON

By the death of Dr. Alderson the College has lost a keen and enthusiastic teacher and a loyal supporter of the Union. Altrou Percy Alderson was born at Newcastle-on-Tyne, where his father was one of the leading local musicians. Before entering the R.C.M. (which was then in its original building) he studied under Dr. Philip Armes, the organist of Durham Cathedral, to whom in after

life he always referred with the greatest affection and respect. At the R.C.M. he was a pupil of Sir Walter Parratt for the organ, Mr. Franklin Taylor for the piano, and Sir Hubert Parry for Composition. Whilst a student at the College he took the degree of Bachelor of Music at Durham University and in due course proceeded to that of Doctor. In 1893 he was appointed Organist and Choirmaster of All Saints' Church, Kingston-on-Thames — a post which he held until his death. He was also conductor of the Kingston Choral Society and the Kingston Madrigal Society. He regularly examined for the Associated Board, and during part of the War-period he stayed for a considerable time in Australia in order to conduct the examinations over there. An earnest musician and a sound teacher, he was highly esteemed by all with whom he came into contact.

It is a happy event that his son, Philip, who studied at the College, should have been chosen to succeed him as Organist of All Saints' Church, Kingston, and so be enabled to carry on the fine musical tradition which his father established.

F.S.

MLLE. FRANQUIN

Mlle. Franquin, who was for many years in charge of the French Classes at College, was, by the scope of her work, known to a limited number of professors and students; but all who came into contact with her remember with gratitude happy and profitable hours spent under her care. Her circle of friends at College ranged far beyond the purely scholastic; no one ever invoked her aid in unravelling some intricate tangle of the French language, whether connected with music or purely literary, without finding himself enriched by a new store of information and illuminated by flashes of wit and erudition that made the learning of translation and pronunciation an unexpected delight — gifts all freely and cheerfully offered by a lady of great charm and personality.

C. A.

IRIS AUSTIN

By all who knew Iris Austin something far more than conventional regret is felt at her early death. In College circles, and especially among those who knew her in the three years of her studentship (1925-28), she will be greatly missed. She was a fine violinist (none knew that better than her Professor, Mr. Rivarde). Mr. Benjamin and Mr. Fielden developed her gifts of piano-playing and they were marked gifts. Her name was to be found high in the Counterpoint and Harmony lists at term's end. She was, too, a prominent member of First Orchestra. These all-round gifts we recall: but remember her personal qualities even more. She was rich in those to a degree that marked her out among her fellow-students. There was a wide culture in her, as foundation and background to her musicianship. She had high courage too—and it was nothing but that courage that enabled her to fight prolonged ill-health here and in South Africa (where for nearly three years she sought recovery). For a while she returned to College, in 1933.

She had entered upon a phase of most useful work at Harrow early this year, when (at the house of Mrs. Vellacot) she contracted a chill that proved fatal; she died on 30th January. Marked abilities, fine courage, and a most attractive personality died with her, but are affectionately remembered.

H. H.

THE R.C.M. UNION

ANNUAL GENERAL MEETING

MARCH 18th was a "star" day for the Union. Sir James and Lady Jeans came as guests of Sir Hugh Allen and Sir James Jeans honoured the Union by giving half an hour's talk on Astronomy to an eager crowd of members assembled in the Concert Hall. He spoke principally of those small suns, incredibly brilliant and of tremendous density, known as the "White Dwarfs." To all of us who listened his lecture seemed like one of these suns, for into his short talk he packed an immensity of knowledge, expressed with such clarity and directness that the words became luminous for everyone. We hope Sir James Jeans realised how abidingly grateful we are, but to express our gratitude fully would have required an eloquence equalling his own. We can only say again how truly the Union members thank him.

It was altogether a wonderful afternoon, for one of our own "Stars," Dr. Thalben Ball, gave a short Organ Recital before the Lecture, playing solos that ranged from music of the dignified old German school to American wit and virtuosity.

Working backwards in the story of the day, it must be said that the Annual General Meeting formed the starting point for all this splendour.

At 3.15 the chair had been taken by the President, Sir Hugh Allen, to the contentment of all present, and the meeting was an extraordinarily pleasant blend of business with friendliness. The Reports of the General Committee and the Loan Fund, together with the audited accounts of both, showed things to be going on well. The Hon. Officers were re-elected for the ensuing year, and members were elected or re-elected to fill the vacancies on the General Committee and of the Union as follows:—

"Past Pupils and Others" Division. Miss Phoebe Walters, Mr. J. B. Gordon, Mr. Arthur Alexander, Mr. Edwin Benbow, Mrs. Harry Stubbs, Miss Dorothea Webb.

"Present Pupils" Division. Miss Ruth Allenby, Mr. Anthony Benskin, Mr. Frederick Sharpe, Miss Kathleen Whitlock.

The Meeting was also brightened by a charmingly worded telegram from Mr. Aveling, in which he again expressed thanks for the Presentation made to him last November.

But the afternoon was not entirely without shadows. Miss Darnell, Miss Wolrige Gordon, and Mr. Erlebach — three out of four Hon. Officers — were absent either by illness or travel, and were much missed. Behind all was the thought of the two Members of

the Committee, Mr. George A. Macmillan and Dr. Alderson, who had gone on the journey from which there is no returning.

MR. GEORGE A. MACMILLAN

Obituary notices of both Mr. Macmillan and Dr. Alderson appear elsewhere in the Magazine, but a special tribute of sorrow and affection must be paid here to Mr. Macmillan by the Union, to which he was such a constant friend. His generous gifts extended over many years and were of various kinds; most especially his name will be associated with the annual gifts of flowers for the "At Home." From the time Mr. Visetti died Mr. Macmillan made these his own charge, and their living beauty seems symbolic now of the noble memory he leaves behind him.

MARION M. SCOTT, *Hon. Secretary.*

THE R.C.M. PATRON'S FUND

A CHAMBER MUSIC FESTIVAL

TEN weeks of happy Tuesdays! In other words, the ten concerts of the Chamber Music Festival which the Royal College of Music Patron's Fund gave at Wigmore Hall this winter. Seldom has the verb "to give" been more generously conjugated. Here was a series of public concerts drawn from the front ranks of British executants and composers, with opportunities provided for the younger generation to obtain a hearing, with a classical work in each programme to balance the scheme between known and unknown, and with the whole Festival given to the public for no more than the cost of a postage stamp when applying for tickets. The thing sounds fabulous, but is strictly true. From 4th February to 7th April these concerts were the weekly delight of overflowing audiences. Viewed beforehand, the Festival could be realised as not quite like anything the London concert world had known before; seen in retrospect it became clear that the concerts had combined into something greater than their numerical sum. Here were not ten ones making ten but figures raised to an altogether higher value. Until we heard that Festival even those of us who live closest to music had hardly realised the full vitality and variety of British Chamber Music. Lord Palmer's generous scheme has shown that British executants and composers are no longer sporadic and isolated phenomena, but have combined naturally into a national school of musicians — a school of which we may be proud in the face of the world.

These remarkable concerts should have begun with performances by the Isolde Menges and Kutcher Quartets. In the event, those programmes designed for 21st and 28th January were postponed till 31st March and 7th April on account of the death of King George. Thus to the Hirsch Quartet, from Manchester, fell the honour of leading off the scheme on 4th February. They are a capital team, and there was special pleasure in welcoming them, since London and the North know too little of each other in music. They were accompanied by Alec Whittaker (Oboe), once also a Mancunian, though now of the B.B.C. On 11th February our own Portland Quartet from College gave an admirable account of itself, and, with Norman Tucker, of the revised version of Herbert Howells's Pianoforte Quartet, Op. 21, Steuart Wilson joining them as the soloist in Vaughan-Williams's Song Cycle "On Wenlock Edge." The concert of 18th February stands out in memory for the very fine performance of Charles Wood's String Quartet in D major, No. 6, by the Whinyates Quartet. On 25th February those sound musicians, the Stratton Quartet, did a programme of works mainly by three B's, though Brahms was the only German one—the others being Bax and Britten. The Brosa Quartet, on 3rd March, played with the high-mettled, finely trained artistry one expects from them, and on 10th March the Griller Quartet made a great impression by their beautiful ensemble and sensitive musicianship. On 17th March the English Ensemble were as artistically satisfying as always. A week later the Isolde Menges Quartet gave exquisite examples of the art of quintet playing. The Kutcher Quartet (31st March) were characteristically efficient in music of various types, and on 7th April the Isolde Menges Quartet again excelled itself in string quintets, indeed they seem to have made these bigger ensembles their speciality.

One would gladly linger in memory over much of the British chamber music heard. With the exception of Gerald Finzi's reticent but lovely Interlude for Oboe and Strings, none of the new works performed for the first time could take a place among the compositions by the already acknowledged composers of the British school, Vaughan Williams, Bliss, Goossens, Howells, Bax, Wood, Bridge, Walker and Walton, but many were delightful and most in their way had interest.

Not least among the valuable features of these concerts, and certainly among the most enjoyable, were the opportunities afforded for renewing acquaintance with the chamber compositions of some leaders of British music. Their works emerged as greater, not less, upon a nearer acquaintance, and here—as with the concerts them-

selves—the cumulative effect was memorable. For example, the quintets by Vaughan Williams, Bliss, and Bax are lovely in themselves and so individual that no one except their respective composers could have written them. But taken collectively they are intensely significant of British music to-day as history will see it—music holding resolutely to truth, freedom and beauty amid a world distracted by theories, tyrannies and mechanics. Much the same might be said of the quartets by Wood, Bridge, and Howells. All the programmes in fact, were so well planned that they are printed herewith in their entirety. To people unfortunate enough not to have heard the concerts they will give some idea of what they missed; to people who were there, they will revive a host of happy memories; and to all alike they may serve as a guide towards the art of programme making.

M.M.S.

TUESDAY, 4TH FEBRUARY, AT 5-30 P.M.

QUINTET for Oboe and Strings *Arthur Bliss*
 STRING QUARTET in A major, No. 3 (first performance in London) ... *Eric Fogg*
 RHAPSODY for Oboe and Strings (first performance) *John L. Gardner*
 STRING QUARTET in G minor, Op. 10 *Debussy*

THE HIRSCH QUARTET

LEONARD HIRSCH

SYDNEY ERRINGTON

REGINALD STEAD

HAYDN ROGERSON

Oboe: ALEC WHITTAKER (by courtesy of the B.B.C.)

TUESDAY, 11TH FEBRUARY, AT 5-30 P.M.

STRING QUARTET in G major, Op. 18, No. 2 *Beethoven*
 FOUR SONGS *W. Denis Browne*

- a. Arabia.
- b. Epitaph on Salathiel Pavy.
- c. Diaphenia
- d. To Gratiana.

QUARTET for Pianoforte and Strings in A minor, Op. 21 (revised) *Herbert Howells*
 SONG CYCLE "On Wenlock Edge" *Vaughan Williams*
 For Tenor Voice, Pianoforte and String Quartet

THE PORTLAND QUARTET

ALAN BARTLETT

VIOLET BROUGH

RALPH NICHOLSON

BARBARA AMOR-WRIGHT

Singer: STEUART WILSON

Pianoforte: NORMAN TUCKER

TUESDAY, 18TH FEBRUARY, AT 5-30 P.M.

STRING QUARTET in C major, Op. 20, No. 2 *Haydn*
 QUINTET for Oboe and Strings *Elizabeth Maconchy*
 IDYLL for String Quartet (first performance) *Joyce Chapman*
 STRING QUARTET in D major, No. 6 *Charles Wood*

THE WHINYATES QUARTET

SEYMOUR WHINYATES

VERONICA GOTCH

DOROTHY EVERITT

HELEN JUST

Oboe: JOY BOUGHTON

themselves to be outpaced, so that we now have before us the works enumerated in the list above, all in what is now becoming the uniform edition of his works in a sober brown cover with letters in red and black. In addition there is a splendid choral song "Nothing is here for Tears" (Oxford University Press, 3d.) suitable for funerals and memorials. The words are adapted from Milton and are set to a dignified unison tune, which blazes from C major to E, and then returns triumphantly to C in harmony. This is exactly what is needed for special occasions and meets contemporary feeling in the same sort of way as Parry's "Jerusalem" met contemporary feeling upon great issues.

The vocal score of *The Poisoned Kiss*, his comic opera produced at Cambridge in May, will go on the shelf along with *Sir John in Love* and costs almost as much for the individual purchaser, but the publishers make easier terms for organisations which propose to perform the opera, as several have already expressed their intention of doing. The complete dialogue of Miss Evelyn Sharp is printed herewith and the reader may judge for himself how far some of the adverse comments which have been made on it in several quarters are justified, bearing in mind that it is an extravaganza for the theatre and not a story for private reading. The music as such won universal approbation for its sheer lyrical beauty. It would be wrong to describe it as a hark-back to an earlier manner for Dr. Vaughan Williams never harks back to anything but always breaks new ground, but it recaptures some of the freshness of his folk-song manner without containing a single quotation or allusion. On the contrary it exploits a number of dance forms unconnected with Playford *et hoc genus omne*—a tango, for instance, and a waltz *à la Rosenkavalier* only sweeter in the sense of freshness and less sweet in the sense of less sugared. This is not the place in which to discuss the opera at length; it will be enough to insist that operas must be judged as operas and not as though libretto and music were separate entities in uneasy alliance. The score of *The Poisoned Kiss* will enable anyone to see just why this comic opera was such a success in the theatre when it was performed.

The Viola Suite appears in an arrangement for piano accompaniment. No doubt something is lost in the transference, but a wider usefulness is gained. The Suite should become popular at concerts—it is probably too difficult for amateurs to play in its entirety—and it has the further merit that its component pieces are small and attractive—Carol, Christmas Dance, Ballad, Polka Melancolique, are some of their titles—which yet build up into something substantial when it is wanted to take the place of a sonata or a concerto in the limited repertory of the violist.

Prologue, Episode and Interlude comes as a surprise. We thought we knew our *Sir John in Love* as a complete and satisfying opera, but now we are provided with some optional and detachable parts for all the world as though a rich aunt was giving us some luxurious etceteras for the car in the garage. Perhaps they are intended as an inducement to take it out and put it on the road once more. The Prologue, we are told, makes no pretence to historical accuracy, but there is a tradition that Shakespeare turned out *The Merry Wives of Windsor* at short notice because Queen Elizabeth had expressed a wish to hear some more about Falstaff. The Episode is a brief addition to Bardolph, Nym and Pistol's discussion in Act I on the technique of drinking and thieving with a counterpoint of "Say dainty dames" from a chorus of Courtiers for dramatic contrast. The Interlude adds a good deal to the love music of Fenton and Anne Page. Choral Societies which sing *In Windsor Forest* might add this further selection from the opera, though it would involve them in a soloist or two.

Last on the list is the *Running Set* arranged for two pianos by Vally Lasker and Helen Bidder. The original orchestral fantasia of traditional tunes was

composed for use with the dance on the occasion of one of the English Folk Dance Society's Festivals. Pianists will now find it as bracing and as breathless as the dancers have done.

F.H.

FESTIVAL MUSIC.

There is felt to be something derogatory in attaching a label of destination to any kind of music: "school music," "teaching pieces," "festival tests," "occasional music" and even, though to a lesser degree, "church music" are all taken to imply that the music is not in itself of any very great value; it is art for a purpose and therefore suspect. It is like the minimum wage which the working classes have generally found by experience is liable to become a maximum: the composer says, "I will write something suitable for this or that purpose," and the public then says, "Pooh! only fit for this or that," which is as it should not be, for half of the world's masterpieces have been commissioned and others (*e.g.*, Bach's cantatas) have been turned out for a purpose.

Be it understood, then, that festival music is an honourable category, the more so now that half of the amateur musical life of the country depends on the competition festival movement. From a parcel of vocal music sent in by Edward Arnold & Co., most of it either designed for or suited to festival use — unison songs, two-part songs and such things — we find College composers, George Dyson, Gordon Jacob, Patrick Hadley and the Editor of the series, the indefatigable Thomas Dunhill, contributing work of good craftsmanship fired with just that touch of imagination that makes "festival music" music none the less and therefore worth singing.

But more striking because of its distinctive if limited aim is Herbert Howells's "Song-Set" *Sea Urchins* (Stainer & Bell, 2s. 6d.), which is a song cycle amounting to the length of a cantata for children. It consists of eleven songs and an overture for piano; it was written for the Redhill Festival of this year and was sung there with great success. The verses are by Gladys Balcomb and are such as appeal to children; the music is lively (with the necessary contrasts, of course) and post-Mendelssohnian in idiom. The modern child is quite able to appreciate a cross rhythm or an elided beat and will not be put off by a sharp juxtaposition of triads in the accompaniment. The songs are mostly in two parts, but some of the more robust ones (the "Seaside Landlady," for instance, who is a character handsomely treated by the poetess) are for unison singing and the final one has a descant. "A Seaside Lullaby" contains conspicuously the lyrical note which may not be kept out of work written *ad hoc*. Fitness for its purpose is one canon of beauty, but this song satisfies the other canon, beauty for its own sake.

F.H.

THE PURSUIT OF MUSIC. By Sir Walford Davies. Nelson. 7s. 6d.

Sir Walford Davies is a born teacher, a teacher of genius, as many a Collegian of the older generation knows from intimate experience and as many a modern listener to the wireless has discovered to his surprised delight. So great has been the demand that his overflowing spring of running wisdom shall be in some way decanted in a permanent form, into a cruse of oil that will not waste (to pursue the metaphor) that he has been prevailed upon to expound the nature of music in a book. Here is the lucid exposition, the apt simile, the unfailing illustration, which are Sir Walford's unique possession; everything in fact but the firm suave touch on the keys. The tone of his voice, the charm of his personality comes through the written as through the spoken word. But the book inevitably suffers a little as a book simply because books have to be written and are not spoken: a greater concision and a sharper address are the conditions imposed on a writer

to which a speaker is not subject, which is to say that you can't have it both ways and Sir Walford has chosen the way of speech rather than the way of writing.

The book is designed for the layman rather than for the professional student. Yet there is a great deal in the long sections devoted to phrasing and harmony which any musician can read with profit. Phrasing, modulation, key and harmonic thinking are instances. The fifth part of the book is devoted to "music in double harness," and deals with questions of a broader, less technical nature. But if it is more suitable for general reading it is also more dangerous matter to offer the general reader without warning, for Sir Walford is unsound on opera. He has in the earlier part of the book made integrity or wholeness a criterion of beauty. But when he comes to opera he can only think of it as a *combination* of arts. Opera is not a combination but an integration of arts in which the music is the integrating force. The proof that opera is a unique, self-sufficient, complete form of artistic expression may be found in the single word "counterpoint" which enables many dramatic threads to combine in music which have elsewhere to be treated *seriatim*. The first act of *Figaro* shows how it is done. The proof that music drama has an emotional subtlety, a dramatic intensity, and psychological validity greater than any other form of drama may be found on pages 336-7 of the vocal score of Verdi's *Otello*. Sir Walford must recant his heresy. F.H.

VOICE TRAINING IN SCHOOLS. By Reginald Jacques. Oxford University Press. 4/6.

This book has been out for more than a year, but it may appropriately be reviewed at a moment when Mr. Jacques is about to take up his new duties as Inspector of School Music to the London County Council. Certainly the grasp of the subject and the appreciation of the conditions in which it is taught shown in these pages is a guarantee of his fitness for his new post.

Books of practical advice are apt to read like a collection of truisms. Not that a thing is less true for being a truism, but the motive power of mere common-sense is, alas, limited. Mr. Jacques makes all his truisms lively and life-giving. General truths are brought alive by particular applications, sometimes in the form of "useful dodges." But Mr. Jacques avoids the mistake of claiming universal validity for his own useful dodges. He has, for instance, wise things to say about the pianoforte accompaniments to singing exercises. He enforces his wisdom with actual examples in music-type, and then reminds his teacher that there are more good ways than one of harmonizing a given phrase. Furthermore, Mr. Jacques knows something about the voice, having been a singer himself. He grasps the nettle of registers and breaks without selling himself into the hands of any fanatical voice trainer. Being a conductor, he adds a useful chapter of the technique of that elusive art. And here he grasps another nettle: he comes down on the side of using a baton as against manual gesticulation. He makes certain reservations, following Dr. Boulton, about the effectiveness of conducting a small choir with the hands, which in the opinion of a mere observer are not warranted. A stick is a magnifying glass to the motions of the hands, and if you want minute precision you are more likely to get it with a glass than without. In any case he is undoubtedly right to advocate familiarity with a stick: better beat a square four in a bar with an umbrella than vainly claw the air.

F.H.

BOOKS RECEIVED

FROM DUCKWORTH.

MASTERS OF RUSSIAN MUSIC. By M. D. Calvocoressi and Gerald Abraham. 18/-.

The biographies of fourteen Russian composers are here made available to English readers by writers with a knowledge of the Russian language who have

had access to the enormous amount of new material that has lately appeared. The personalities of the men are clearly conveyed, including their musical personalities, though there is no actual criticism of their music, which would require much more space than is at the authors' disposal even in this ample volume. The book, which is illustrated with twelve portraits, is indispensable to any student of Russian music.

From GEORGE ALLEN AND UNWIN.

BRAHMS: HIS LIFE AND WORK. By Karl Geiringer. Translated by H. B. Weiner and Bernard Miall. 12/6.

The justification for still one more life of Brahms is to be found in the fact that the author, who is the custodian of the collections of the Vienna Gesellschaft der Musikfreunde, has recently examined over a thousand of Brahms's letters to and from various correspondents as well as a number of sketches of compositions and completed manuscripts. The new light shed by these documents called for a new estimate of the composer and his music. In a final section the author attempts a psychological interpretation of the relations of man and artist — the kind of thing that needs doing for a great many other composers. Acknowledgment is made to Helen Perkin (Mrs. Adie), for her help in preparing the book for English readers.

From the OXFORD UNIVERSITY PRESS.

NORMALITY AND FREEDOM IN MUSIC. By Sir Donald Tovey. 2/-. The Romanes Lecture for 1936.

WILLIAM BYRD. By E. H. Fellowes. 15/-. A definitive critical biography of the "Father of English Music."

From THE UNIVERSITY TUTORIAL PRESS.

VOICE TRAINING IN SPEECH AND SONG. By H. H. Hulbert. 2/6. Third Edition, Revised and Enlarged.

MUSIC RECEIVED

From CAREY AND CO.

MASS IN D MINOR. By C. H. KITSON. 1/6. This is a liturgical setting of the mass for two equal soprano voices and organ suitable for use in convents or by small choirs.

COLLEGE CONCERTS

WEDNESDAY, 29th JANUARY (Chamber)

SONATA for Pianoforte and Violin, in F major, Op. 8	... ..	<i>Grieg</i>
MARY HERNE,	GEORGINA McCLEAN (Associated Board Exhibitioner)	
SONG	... .. Mad Bess	<i>Purcell</i>
	GRACE BODEY, A.R.C.M. (Scholar)	
	Accompanist—DIANA TYNDALL, A.R.C.M.	
SUITE for Violoncello Solo, in C major	... ..	<i>Bach</i>
	VERA CANNING	
PIANOFORTE SOLO	... Variations on a Theme by Handel	<i>Brahms</i>
	J. WIGHT HENDERSON	
QUARTET for Strings, in D major (K.575)	... ..	<i>Mozart</i>
	MAURICE YOSILEVSKY (Scholar), LOUIS ROSEN (Scholar),	
	WEAYBURN GLASSPOOL, BERNARD RICHARDS, A.R.C.M. (Leverhulme Exhibitioner)	

THURSDAY, 13th FEBRUARY (Chamber)

ORGAN SOLO	... .. Fantasia in F minor	<i>Mozart</i>
	HUBERT DAWKES (Scholar)	
DUET for Two Violins, Op. 89	... ..	<i>Spohr</i>
	DORCAS McCLEAN (Associated Board Exhibitioner)	
	HUGH McCLEAN (Associated Board Exhibitioner)	

SONATA No. 2, for Violin and Pianoforte	...	...	...	Eugene Goossens
EVELYNE PEARSON (Associated Board Exhibitioner)				
VIOLA M. TUNNARD (Ashton Jonson Exhibitioner)				
SONGS	...	...	...	Rachmaninoff
a. How fair this spot	...	...	...	Balakireff
b. The Song of the Golden Fish	...	...	...	Rimsky-Korsakow
c. Gathering Berries (The Snow Maiden)	...	...	...
MARJORIE AVIS, A.R.C.M. (Scholar)				
Accompanist—MARION LITTLEBOY (Norfolk and Norwich Scholar)				
QUARTET for Pianoforte and Strings, in G minor, Op. 45	...	...	...	Fauré
MARJORIE ALEXANDER, A.R.C.M. (Associated Board Exhibitioner),				
MAURICE YOSILEVSKY (Scholar), DOCK MATHIESON,				
ERIC FYFE (Associated Board Exhibitioner)				

FRIDAY, 21st FEBRUARY (First Orchestra)

3rd Memorial King George V

ELEGY in A flat	...	...	...	Parry (orchestrated by Gordon Jacob)
CONCERTO for Pianoforte and Orchestra, No. 2, in B flat, Op. 83	...	...	...	Brahms
LANCE DOSSOR (Waley Scholar)				
AIR	...	...	...	Borodin
Jaroslavna's Lament (<i>Prince Igor</i>)				
MOLLIE LAKE, A.R.C.M. (Exhibitioner)				
SYMPHONY in E minor, No. 1, Op. 39	...	...	...	J. Sibelius
Conductor—Dr. MALCOLM SARGENT, F.R.C.M.				

TUESDAY, 25th FEBRUARY

(Second Orchestra and Senior Conductors' Class)

OVERTURE	...	...	"The Caliph of Baghdad"	...	...	Boteldieu
Conductor—LIONEL SALTER						
ARIA	...	...	Batti Batti (from <i>Don Giovanni</i>)	...	...	Mozart
AILEEN STREET						
Conductor—RALPH NICHOLSON						
SYMPHONIC POEM	..	..	"La Procession du Rocio"	...	...	Turina
Conductor—MICHAEL MUDIE						
CONCERTO for Flute, Harp and Orchestra, in C major (K.299)	...	...	...	...	...	Mozart
ROSAMOND SAUNDERS (Exhibitioner), VERA PRYCE-TIDMAN, A.R.C.M.						
Conductors:						
RUDOLF DOLMETSCH, NORMAN BURDON						
SYMPHONY in E minor, No. 5, Op. 64	...	...	...	...	...	Tchaikovsky
Conductors:						
CHARLES BRIGHTMORE, PHILIP BLAKE, DAVID ELLENBERG, ROBERT IRVING						
Conductor—Mr. CONSTANT LAMBERT						

THURSDAY, 5th MARCH (Chamber)

TRIO for Pianoforte, Violin and Violoncello, in D major, Op. 70, No. 1	...	...	...	Beethoven
J. WIGHT HENDERSON, RUTH PEARL (Pringle Scholar), VERA CANNING				
SONATA for Pianoforte and Violin, in A major, Op. 100	...	...	...	Brahms
MURIEL KAYE, G.R.S.M., KATHLEEN NIX, A.R.C.M. (Exhibitioner)				
SONATA for Pianoforte and Violoncello, in C major, Op. 102, No. 1	...	...	...	Beethoven
GEORGE LOUGHLIN (Liverpool Scholar),				
BERNARD RICHARDS, A.R.C.M. (Leverhulme Exhibitioner)				
QUARTET for Strings, in B flat (K.458)	...	...	...	Mozart
MARY CUPRY, PEGGY PARIKH (Courtenay Scholar)				
JOHN TAYLOR (Associated Board Exhibitioner), CLAIRE MATHEWS				

MONDAY, 16th MARCH (Choral Class)

MAGNIFICAT in D major, for Solo Voices, Chorus and Orchestra	...	...	...	Bach
MAY BARTLETT, A.R.C.M. (Scholar and Leverhulme Exhibitioner),				
MARJORIE AVIS, A.R.C.M. (Wilson Scholar),				
GRACE BODEY, A.R.C.M. (Scholar),				
THOMAS HANCOCK (Ernest Palmer Operatic Exhibitioner),				
VICTOR EVANS (Ernest Palmer Operatic Exhibitioner)				
PIANOFORTE SOLOS—				
a. Allemande, Sarabande and Gigue, from French Suite in G major	...	...	...	Bach
b. Etude in D flat major	...	...	...	Liszt
c. Prelude in G minor	...	...	...	Rachmaninoff
BARBARA KERSLAKE, A.R.C.M. (Scholar and Leverhulme Exhibitioner)				

ORGAN CONCERTO in G minor (No. 5, 2nd Set) *Handel*
 W. S. LLOYD WEBBER, A.R.C.M. (Scholar)
 "ODE TO DEATH" *Holst*
 For Chorus and Orchestra
 Conductor—Mr. REGINALD JACQUES

THURSDAY, 19th MARCH (Chamber)

QUARTET for Strings, in C major *Mozart*
 PEGGY PARISH (Courtenay Scholar), MURIEL SHRAPNEL (Leverhulme Exhibitioner),
 ELIZABETH SHINE (Scholar), HILDA VOWLES (Scholar)
 SONGS *Grieg*
 a. A Swan }
 b. A Dream }
 VERA WOOD
 Accompanist—VALERIE TRIMBLE
 SONATA for Pianoforte and Violin, in G major, Op. 30, No. 3 *Beethoven*
 LOTTE KALISCHER, A.R.C.M., CHARLES GROVES
 QUARTET for Flute, Oboe, Clarinet and Bassoon *Francis Baines* (Student)
 FRANK BUTTERWORTH (Leverhulme Scholar),
 MARGARET ELIOT (Royal Amateur Orchestral Society Scholar),
 BERNARD WALTON (Scholar), ANTHONY BAINES (Scholar)
 PIANOFORTE SOLO *John Ireland*
 Rhapsody
 STEPHEN DORNAN (Associated Board Exhibitioner)
 VOCAL QUARTETS *Bach*
 Four Songs from the "Schemelli Hymn Book" (arr. by H. E. D.)
 a. Forget me not
 b. 'Tis finished
 c. To Thee, Jehovah
 d. Jesu, jewel of my heart
 MARJOPPE AVIS, A.R.C.M. (Wilson Scholar), KATHLEEN WHITLOCK (Scholar),
 REGINALD FORWOOD, NORMAN MENZIES (Clark, Victoria, Scholar)

TUESDAY, 31st MARCH (Second Orchestra and Senior Conductors' Class)

OVERTURE *Beethoven*
 Prometheus
 Conductor—WILLIAM KIRBY
 SIEGFRIED IDYLL *Wagner*
 Conductor—RALPH NICHOLSON
 CONCERTO for Violoncello and Orchestra, No. 2, in B flat major *Boccherini*
 OSRIC FYFFE (Associated Board Exhibitioner)
 Conductor—FRANK BURY
 OVERTURE *Dorodin*
 "Prince Igor"
 Conductor—FREDERIC LEWIS
 SYMPHONY, No. 15, in B flat (Le Reine) *Haydn*
 Conductors:
 MICHAEL COLLINS, ROGER FISKE
 SINFONIA CONCERTANTE for Pianoforte and Orchestra *William Walton*
 ROBERT IRVING
 Conductor—REGINALD GOODALL
 Conductor—Mr. CONSTANT LAMBERT

WEDNESDAY, 1st APRIL (Chamber)

ORGAN SOLOS *Bach*
 Choral Preludes
 a. Von Gott will ich nicht lassen
 b. Allein Gott in der Höh sei Ehr
 c. Komm, heiliger Geist, Herre Gott
 HERRICK C. BUNNEY (Scholar)
 ARIAS *Mozart*
 a. Voi che sapete (*Figaro*) }
 b. Batti, batti (*Don Giovanni*) }
 PEGGY CHENEVIX-TRENCH
 Accompanist—SYLVIA CATES, A.R.C.M. (Associated Board Exhibitioner)
 SONATA for Violin and Pianoforte, in E minor *Bach*
 (on a Figured Bass)
 JOAN RUMSEY (Scholar), MONICA ZAMORA
 VOCAL QUARTETS *Schumann*
 Spanisches Liederspiel, Op. 74
 MURIEL RAE (Operatic Exhibitioner), GRACE BODEY, A.R.C.M. (Scholar),
 REGINALD FORWOOD, DENIS DOWLING

TRIO for Pianoforte, Clarinet and Violoncello, in A minor, Op. 114 *Brahms*
 CHARLES GROVES, JOHN A. AIKIN (Exhibitioner),
 DENYSE HOLDAWAY (Morley Scholar)

FRIDAY, 3rd APRIL (First Orchestra)

CONCERTO for Pianoforte and Orchestra, in E flat (K.482) *Mozart*
 OLIVE G. REES, A.R.C.M. (Exhibitioner)

ARIA "Eri tu" (*Un Ballo in Maschera*) *Verdi*
 VICTOR EVANS (Ernest Palmer Operatic Exhibitioner)

RHAPSODY on a Theme of Paganini for Pianoforte and Orchestra, Op. 43 ... *S. Rachmaninoff*
 MARJORIE BRENNAN, A.R.C.M. (Associated Board Exhibitioner)

SYMPHONY in A flat, No. 1, Op. 55 *Elgar*
 Conductor—Dr. MALCOLM SARGENT, F.R.C.M.

INFORMAL CONCERTS

Eight Informal Concerts were held during the term. Among the works performed were "Pastoral—The Naiads' Music" by Arthur Bliss; Phantasy Trio for piano, violin and violoncello by James Friskin; songs, *a.* "Evensong," *b.* "Awakened," *c.* "To you, my own," *d.* "Jenny kissed me," by Eric Gilder; and song "The Piper" by Arthur Benjamin.

MIDDAY RECITALS

Two Midday Recitals took place last term. No. 78 was given by Miss Helen Mitchell (soprano). Her accompanist was Miss Bessie Kick. No. 79 was given by Miss Joan Elwes (soprano).

EVENING RECITALS

Only one Evening Recital (No. 121) took place. It was given by Mr. Lance Dossor (piano) and Miss Denyse Holdaway (violoncello). The accompanist was Mr. Charles Groves.

JUNIOR EXHIBITIONERS' CONCERTS

The Junior Exhibitioners gave two concerts, on 20th February and 2nd April. In each there were seventeen items.

OPERA AND DRAMA

IN the Parry Opera Theatre two private performances of Shakespeare's *Twelfth Night* were given on Wednesday and Thursday, 5th and 6th February. All concerned in the performance caught the light-hearted spirit of the comedy and succeeded admirably in giving satisfying entertainment to all fortunate enough to be present.

Perhaps the most striking impression of the whole production was the performance of Norman Menzies in the rôle of Pompous Malvolio.

A small orchestra provided incidental music drawn from works by E. J. Moeran, Vaughan Williams and Purcell and suitably arranged by Frederic Lewis.

H.L.

"TWELFTH NIGHT"

	5th February	6th February
Orsino (Duke of Illyria)	GRACE BODEY	OLIVE HALL
Sebastian (Brother to Viola) ...	GLYN EVANS	GLYN EVANS
Antonio	DENIS DOWLING	DENIS DOWLING
(A Sea Captain, friend to Sebastian)		
Valentine } (Gentlemen attending	MAY BARTLETT	MARJORIE STEVENTON
Curio } on the Duke)	GRACE ROSE-INNES	GRACE ROSE-INNES
Sir Toby Belch (Uncle to Olivia) ...	ANTHONY BENSKIN	ANTHONY BENSKIN
Sir Andrew Aguecheek	THOMAS HANCOCK	WILLIAM COLLYER
Malvolio (Steward to Olivia) ...	NORMAN MENZIES	NORMAN MENZIES
Fabian } (Servants to Olivia) ..	VINCENT LERA	VINCENT LERA
Clown }	FRANCIS RENDALL	FRANCIS RENDALL
A Sea Captain (Friend to Viola) ...	HAROLD LOBB	HAROLD LOBB
Priest	PHILIP PFAFF	PHILIP PFAFF
First Officer	HAROLD LOBB	HAROLD LOBB
Second Officer	DOCK MATHIESON	DOCK MATHIESON
Olivia (A rich Countess)	DIANA METHOLD	AILEEN STREET
Viola (In love with the Duke) ...	PHYLLIS ANDREWS	JOAN BRISTOL
Maria (Olivia's woman)	MURIEL RAE	JOYCE TARRY
Ladies in waiting : Phyllis Andrews, Joan Bristol, Diana Methold, Ruth Ossher, Muriel Rae, Aileen Street, Joyce Tarry, Phyllis Wilson		
Page : Margaret Kato		
Musicians : Diana Herring, Faith Ingpen		
Sailors : Dock Mathieson, Philip Pfaff		
Attendants to Malvolio : Dock Mathieson, Philip Pfaff		
Stage Manager : MARJORIE HAVILAND		
Assistant Stage Manager : HELEN CAMBITZI		
Dresses by Mrs. GOTCH, Hon. R.C.M.		
Wigs by BERT		
Master Mechanist : MAX LESLIE		Electrician : J. HUGHES

"TOSCA," Act I

Floria Tosca (a celebrated singer)	MARJORIE WOODVILLE
Mario Cavaradossi (painter)	HOWARD HEMMING (former Scholar)
Baron Scarpia (Chief of Police)	NORMAN MENZIES
Cesare Angelotti	FREDERICK SHARP
A Sacristan	ANTHONY BENSKIN
Spoletta (Police Agent)	VINCENT LERA
Chorus :	
Misses P. Andrews, M. Bartlett, M. Blythe, G. Bodey, J. Bristol, O. Hall, D. Herring, M. Kato, R. Ossher, G. Peace, M. Rae, G. Rose-Innes, M. Steventon, A. Street, K. Whitlock, P. Wilson.	
Messrs. D. Dowling, G. Evans, T. Hancock.	

"DER FREISCHÜTZ," Act II

				Scene 1	
Rudolph (A young forester)	THOMAS HANCOCK
Agnes	PHYLLIS ANDREWS
Annie (her cousin)	MARGARET BLYTHE

"TALES OF HOFFMANN," Act III

Antonia	MURIEL RAE*
Crespel (her father)	ANTHONY BENSKIN
Franz (Crespel's servant)	FREDERICK SHARP
Hoffmann	THOMAS HANCOCK
Doctor Miracle	NORMAN MENZIES
The Mother's Voice	RUTH OSSHER

Musical Staff:

WILLIAM COLLYER, GEORGE GORDON, PETER GRANT,

PHYLLIS NORBROOK, LIONEL SALTER

Stage Manager: MARJORIE HAVILAND

Dresses by MRS. GOTCH, Hon. R.C.M.

Assisted by KATHARINE CRASTER

Wigs by BERT

The Madonna in "Tosca" kindly lent by

BURNS, OATES & WASHBOURNE, LTD.

"HÄNSEL AND GRETEL," Act I

	25th March	26th March
Peter (a broom maker) ...	GLYN EVANS	FREDERICK SHARP
Gertrude (his wife) ...	MAY BARTLETT	RUTH OSSHER
Hänsel } (their children) ...	{ JOAN BRISTOL	JOAN BRISTOL
Grete } ...	{ MURIEL RAE	MURIEL RAE

"FAUST," Act III

Siebel	JOAN BRISTOL	MARJORIE STEVENTON
Faust	THOMAS HANCOCK	THOMAS HANCOCK
Mephistopheles	NORMAN MENZIES	RODERICK LLOYD (former scholar)
Marguerite	MARJORIE STEVENTON	PHYLLIS ANDREWS
Martha	GRACE BODEY	GRACE BODEY

"LA TRAVIATA," Act III

Violetta Valéry	GRACE PEACE	MARGARET LAUDER
Annina (Violetta's servant)	PHYLLIS WILSON	PHYLLIS WILSON
Doctor Grenvil	ANTHONY BENSKIN	ANTHONY BENSKIN
Alfred Germont	HOWARD HEMMING (former Scholar)	HOWARD HEMMING (former Scholar)
George Germont	DENIS DOWLING	DENIS DOWLING

Musical Staff:

WILLIAM COLLYER, LIONEL SALTER, PHYLLIS NORBROOK

Stage Manager: MARJORIE HAVILAND

Assisted by LORNA KERR

Dresses by MRS. GOTCH, Hon. R.C.M.

Assisted by KATHARINE CRASTER

THE TERM'S AWARDS

EASTER TERM, 1936

(S) Scholar (Sch.E) Scholarship Exhibitioner

The Director has approved the following awards :—

George Carter Scholars—

Orrey, Leslie G.
Scott, Anthony L.

Lilian Eldée Scholars—

Carter, Rita
Keighley-Peach, Hester
Trench, Margaret G.John Hopkinson Medals for
Pianoforte Playing—

- (S) Morris, Celia (Gold)
Firth, Freda (Silver)
(S) (Jean Norris being the Silver
Medallist for 1935 is not
eligible for this Medal.)

Charlotte Holmes Exhibition—

Aikin, John ... Clarinet
Early, Ruth ... Pianoforte
Tibble, Mavis ... Viola

John Astor Fund—

Exhibitions for one year to
December, 1936—
Bull, Robert
Carter, Mary
Clinton, Francis
Herwald, Judith
Rosen, Louis
Smith, Morris
Trout, Dora

Grants in Aid—

Beales, Myrtle
Boughton, Joy

Giulia Grisi Exhibition for Singers—

Francis, Nora M.

Dove Prize—

- (S) Gibb, Marjorie
(S) Pearl, Ruth

Manns Memorial Prize—

Divided between—
(Sch.E) Butterworth, Frank
(Sch.E) Fleming, Arthur L.

Edwin F. James Prize—

(Sch.E) Elliot, Vernon P.

Leo Stern Memorial Gift—

(S) Richards, Bernard R.

Council Exhibitions—

Blamires, W. Betty ... Pianoforte
Cayzer, Albert E. G.... Violin
Coad, Mary S. ... Pianoforte
Harrison, Rosemary... Violin
Holmes, Ruth ... Pianoforte
Mathews, Claire ... Violoncello
Rees, Olive G. ... Pianoforte
Russell, Esmée P. ... Pianoforte
Taylor, Margaret ... Singing

Extra Awards—

Lobb, Harold F. ... Pianoforte
Quesnel, Hilda V. ... Pianoforte Acc.
Simkins, Helen E. P... Singing
Tyndall, Diana M. ... Pianoforte Acc.

A.R.C.M. EXAMINATION

APRIL, 1936

PIANOFORTE (TEACHING)—

- a. Bardwell, William
Bridge, Margaret Alice
Brook-Foster, Olive Ethel
Clayton, Agnes Louisa
Comber, Barbara
Day, Blanche Dorothy Eva
Elwes, Diana Judith
Grindle, Angela Maud
Hearn, Sydney Thomas

- Herne, Mary Frances
McCaughey, Sheila Mary
a. Martin, Sylvia Hamilton
Norie, Alison Anne
a. Reynolds, Sylvia Irene
Robinson, Phyllis Edna
Senior, John Leslie
a. Straker-Nesbit, Gwyneth Hazel
Sturge, Richard Leonard
a. Ward, Marjorie Theodora

PIANOFORTE (SOLO PERFORMANCE)— Anderson, Frances Helen <i>a.</i> Chapman, Dorothy Elizabeth Maud <i>a.</i> Clarke, Irene Mary Fielder, Denis Britton Gibson, Una Patricia Elliot Goldberg, Betty Harrison, Pamela Jarvis, Phyllis Helena Littleboy, Marion Joyce Loughlin, George Frederick Marchant, Gwendoline Mary Miles, Mary Levina Morgan, Patricia Stancomb, Cynthia Inez Sheila Winterstoke <i>a.</i> White, Dorothy Zamora, Monica	VIOLIN (SOLO PERFORMANCE)— George, Norman VICOLONCELLO (SOLO PERFORMANCE)— Ballantyne, Marjorie Alice Dandison, Dorothy Muriel Sloane, Marguerite Noel Sloane ORGAN (SOLO PERFORMANCE)— Bunney, Herrick Cyril William THE TEACHING OF CLASS SINGING AND AURAL TRAINING— Thornhill, Doris Clara THEORY OF MUSIC— Emery, Frederick Arthur ELOCUTION AND DECLAMATION— Moon, Eira Jane HAUTOBOY— <i>a.</i> Craft, John Herbert TRUMPET (SOLO PERFORMANCE)— Ellison, Sydney Edgar
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(a) Competent knowledge of Harmony

LIST OF DATES, 1936 - 37

CHRISTMAS TERM, 1936

ENTRANCE EXAMINATION	...	Wednesday, 16th September
TERM BEGINS	... ..	Monday, 21st September
HALF TERM BEGINS	... ..	Monday, 2nd November
TERM ENDS	... ..	Saturday, 12th December

EASTER TERM, 1937

(11 weeks term)

ENTRANCE EXAMINATION	...	Thursday, 31st December (1936)
TERMS BEGINS	... ..	Monday, 4th January
HALF TERM BEGINS	... ..	Thursday, 11th February
TERM ENDS	... ..	Saturday, 20th March

MIDSUMMER TERM, 1937

(13 weeks term)

ENTRANCE EXAMINATION	...	Wednesday, 21st April
TERM BEGINS	... ..	Monday, 26th April
HALF TERM BEGINS	... ..	Thursday, 10th June
TERM ENDS	... ..	Saturday, 24th July

Royal College of Music Union

FOUNDED 1906

President : SIR HUGH ALLEN, G.C.V.O.

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THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" in the Concert Hall in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 69A) is open for business and enquiries during term on Tuesday, Wednesday and Friday afternoons from 3 p.m. to 5 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A LOAN FUND exists in connection with the Union, for which only Members are eligible as applicants.

